QUEERYING DESIGN:

MATERIAL RE-CONFIGURATIONS OF BODY POLITICS

ECE CANLI

Ph.D. Dissertation in Design

Porto, 2017

Faculty of Fine Arts,
University of Porto (FBAUP)

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Faculty of Fine Arts, University of Porto (FBAUP), Portugal
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Supervised by João Cruz and Ana Cristina Santos
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“Wild tongues can't be tamed, they can only be cut out.”

Gloria Anzaldúa, 1987, 54

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ABSTRACT

This research propounds a critical inquiry into the intersection of design practice and queer theory, where the interrelationship between power, gender performativity, sexuality, identity politics and material practices are unfolded. It investigates how *design*, as the material [re]configuration of the world, is an active agent in privileging and superiorising certain bodies while oppressing, inferiorising and marginalising 'others', by systematically reifying hetero-cis-normativity and identity-based segregation. Scrutinising the role of the artificial in engendering inclusions and exclusions in society, this research *uncovers* design's direct contribution in reproducing the body materially—or turning it into *material body,* as *body-thing*—under the logic of modern/colonial/capitalist economy. In addition, it undertakes to *undo* this ongoing colonial logic and offers strategies to *unlearn* the ontological and epistemic foundations of design's disciplinary—yet biased—condition. Drawing from intersectional and decolonial queer feminist theories and deeming design*ing* and queer*ing* as two antidotal yet interconnected verb*ly* concepts, it elaborates on a possible *queered design* approach that would act against the current material and corporeal regimes regulated by hegemonic power.

With the aim of 'queerying' (as querying and queering) design, the research operates at the theory-practice nexus, adopting a set of critically situated methodologies. Considering the concept of queer*ing* as undesign*ing*, as a counter-hegemonic act to interrupt existing oppressive materialities, it unravels designed practices both discursively and materially. This material-discursive act of deconstruction, as a form of de/re-configuration, enacts on three different yet interrelated foci of reading and intervention: *sartorial, discursive* and *spatial* in which clothes (i.e. bodily artefacts, accessories), discourses (i.e. languages, words) and spaces (i.e. bathrooms, prisons) are examined in particular. With *the body* at their junction point, these three main lines of investigation epitomise how such designed productions segregate and regulate bodies systematically, based on binary identity categories. In a pursuit of possible forms of de/re-configuration of them, the research then ventures on the practice of deconstruction with a series of workshops in collaboration with non-practitioner [queer] activists who are directly inflicted by the effects of design. Through this, the research also offers new forms of collective un/re-making and epistemic shift for un/re-learning.

Keywords:

design research; queer theory; material practices; gender and sexuality; body politics

RESUMO

Esta investigação propõe um inquérito crítico sobre a interseção da prática de design e da teoria queer, onde a inter-relação entre poder, performatividade de gênero, sexualidade, política de identidade e materialidades se desdobram. Investiga como o *design*, enquanto [re]configuração do mundo, é um agente ativo em privilegiar e superiorizar certos corpos, oprimindo, inferiorizando e marginalizando os "outros", ao reificar sistematicamente a hetero-cis-normatividade e a segregação corporal. Escrutinando o papel do artificial em gerar inclusões e exclusões na sociedade, esta pesquisa revela a contribuição direta do design na reprodução material do corpo sob a lógica da economia moderna/colonial/capitalista. Mais ainda, compromete-se a *desfazer* a lógica colonial em curso e oferece estratégias para *desaprender* os fundamentos ontológicos e epistêmicos da condição disciplinar do design. Com base em teorias decolonialistas e feminismos queer e considerando *designing* e *queering* como dois conceitos conflituantes e interconectados, desenvolve uma possível abordagem de *queered design* que atuaria contra os sistemas materiais e corpóreos, regulados pelo poder hegemônico.

Com o objetivo de 'queerying' (como *querying* [inquerir] e *queering* [estranhar]) design, a investigação opera na interseção de teoria-prática, adotando um conjunto de metodologias situadas na crítica. Ponderando o conceito de *queering* como *un-designing*, como um ato contra-hegemônico para interromper as materialidades opressivas existentes, desfaz as práticas de design de forma discursiva e material. Este ato de desconstrução, como forma des/re-configuração, desencadeia três focos de leitura e intervenção diferentes, ainda que interrelacionados: *vestuária, discursiva* e *espacial* em que roupas (i.e. artefatos corporais, acessórios), discursos (i.e. linguagem, palavras) e espaços (i.e. casas-de-banho, prisões) são examinados em particular. Com o *corpo* em seu centro, essas três linhas de investigação sinalizam como tais produções materiais segregam e regulam os corpos sistematicamente, com base em categorias de identidade binária. Na busca de possíveis formas de re-configurações, a pesquisa ousa na prática de desconstrução através de uma série de oficinas em colaboração com ativistas não-praticantes, os quais são diretamente infligidos pelos efeitos do design. Através disso, oferece assim novas formas de des/re-fazer coletivamente e uma mudança epistemológica que instigasse a des/re-aprender.

Palavras Chave:

pesquisa em design; teoria queer; materialidade; gênero e sexualidade;política do corpo

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INTRODUCTION

Setting the Context

In her awe-inspiring book *Living a Feminist Life*, Sara Ahmed (2017, 62) propounds that being—and working as—a feminist, queer and 'minority' is "living in proximity to a nerve." This research has been carried out in that proximity, contiguity and sometimes direct contact with a big nerve system. Thus, it is not a happy research. Nor is it impartial. It has been written in tough times, under a relentless social and political turmoil worldwide, which has cost thousands of lives, displaced a myriad of bodies and left millions each day more vulnerable and more incapacitated. One of the most afflicted bodies from this ongoing state have been the least privileged ones: the ones already discriminated, disenfranchised and marginalised by the hegemonic order due to their gender, sex, sexuality, race, ethnicity, class, nationality, religion, ability, mobility, age and other social status and identity attributions. This work, first and foremost, takes sides with these bodies and stands up against this order that perpetuates the intricate and biased regimes of inclusion-exclusion and privilege-oppression.

During the course of this research, I presented this stance in various—mostly academic—environments, emphasising the intersections between gender, sexuality, design and materiality in particular, as my main research interests. I was often confronted with the remark that gender is an 'outdated' subject because first, today women are equal to men and LGBTI+ rights—such as marriage—have been already gained and queer folks are distinctly visible; and second, gender has already been explored in the design discipline and it does not offer any innovative premise. These arguments unexceptionally and unsurprisingly came from white, European or Anglophone, cis, heterosexual, educated, upper middle class, able, male professors dwelling at the highest level of the pyramid where they cannot see what happens below, but still govern what counts as experience, research, knowledge and academic credibility. My intention here is not to gripe or to point certain individuals as a target, but to use these trite statements as an opportunity to raise important points from the outset.

First of all, to use visibility as a base in reckoning gender- and sexuality-based oppression is misleading, especially in our age of information, surveillance and technocracy, imbued with visual appearances. As the French philosopher Michel Foucault warns us as early as 1975 in his study of the panopticon, discipline and gaze, 'visibility can be a trap' (Foucault [1975]1995). It not only means that visibility discloses marginalised bodies more and expedites the control, domination and surveillance over them (Puar 2008). It also means that their values get appropriated by mainstream[1], popularised and stereotyped while the real systematic violence and underlying causes of structured discrimination towards them are covered up. Women and queers, like people of colour, might be seen more in Western public spaces and media today, but it does not imply that their everyday existence is freed from identity-based predicaments. Besides, as I will elaborate further in the next chapter, it is inaccurate to assume that women, LGBTI+ or queers belong to same monolithic categories. On the contrary, although resistance against gender- and sexuality-based bias keeps certain commonalities and solidarity, there are more disaccords than alliances within these groups due to different identity intersections, political agendas and levels of engagement. Therefore, struggle against the oppressive regimes on bodies (i.e. heteropatriarchy, coloniality, modernity, neoliberalism) cannot be reduced to statistical representations or legal rights obtained by certain groups, but should rather be traced through respective cases. In the book of justice, there are always bodies more on the marginalia, and there are bodies that do not even appear on the pages.

Second, even when we can concur that the gains of gendered and sexualised bodies have been increasing compared to the past, it should be reminded that these gains (from suffrage to de-pathologisation of homo/trans/inter-sexualities) have never been bestowed as a favour. Nor are they sufficient. Certain justices and recognition against the age-old hatred[2] and deprivation have been achieved through grievous pains and tireless struggles on an accumulative mass scale. It happened not only through the ventures of street activism, but also in academia with scholarly activism through the epistemological and methodological interventions (Santos 2012). I humbly expect this research may become a tiny contribution to this extant striving, instead of assuming

[1] While Situationists called this phenomenon 'recuperation', the American political activist and anarchist Abby Hoffman coined the term 'culture vulture' during the 1960 and 1970s.

[2] Not only sexism, misogyny, homophobia and transphobia, but also racism, xenophobia, ethnocentrism, islamophobia and ableism

that feminism is digested (Ahmed 2017) or ignoring the everyday realities in which I am and many bodies-on-the-margin are living in.

Third and last, I do not align this research with *au courant* concepts (i.e. innovation, entrepreneurship and development) that are overvalued especially in the design field. If specific contribution to the field means to reach the upper level of the pyramid and become dull, this research then prefers speaking from the basement and partaking in the epistemologies of the 'lower' grounds. These grounds are where what Sara Ahmed (2010, 30) calls "affect aliens", such as precarious, uncanny and unwelcome bodies, "feminist kill-joys, unhappy queers, and melancholic migrants", reside.

Why It Matters: Relevance, Key Aspects and Objectives

Then one might ask, why are these bodies important for a design researcher? Or how are gender, sexuality and identity politics relevant to design theory and practice? I take off with some interconnected premises:

First, it would not be wrong to claim that the world we live in today is nothing but artificial insomuch that our bodies cannot *become* or function outside the ecologies of material configurations—from the most sophisticated communication and transportation technologies to the simplest piece of clothing fabrics—that constitute and determine our living and *being* conditions[3]. These material conditions, as *the designed,* are the situations in which our bodies reside and perform; and through which our bodies act, enact and become. Therefore, I argue that our bodies are also *designed*, contrived and directly affected by material practices; yet not as inert receivers and performers of these materialities but also active reproducers of them.

Second, since these materialities are entrenched in every single aspect of our social, cultural and financial organisations[4], regulating our bodies' abilities, mobilities and viabilities in various means, they are unequivocally implicated

[3] For a historical analysis of how the matter and materiality started constituting and encompassing all the living beings by overtaking the nature and labour and creating the new dependency on the 'artificial-as-world', especially by the 2000s onwards, see design philosopher Clive Dilnot's (2015) remarks. Although Dilnot's concept of artificial might be read as Western-centric, I find his contribution useful to understand design practice in general, considering globalised economies, Western-dominated production and world-widely exported and imposed lifestyles.

[4] For instance, conceding that money (coins, banknotes, bills) is a material artefact can dramatically illustrate the effects of materiality on these organisations and on our bodies.

in any form of [bio]politics, hegemonic power and matrix of domination (Collins 2000).[5] They directly or obliquely contribute not only to the process of gendering and sexualising the bodies, but also to racialisation, classification and constant segregation of them, as a long-lasting imprint of the modern/colonial/capitalist system (Quijano 2000; Lugones 2007).

Third, as a consequence, design practitioners and design researchers cannot be exempt from recognising the ramifications and the politics of these materialities, whereas such issues are scarcely ever addressed *from within* the design discipline. While the intensification of identity-based discrimination, gender inequality and bias, catalysed through material regimes and designed technologies, is rampant today, I contend that these regimes should be tackled from far and near, from any disciplinary context possible, especially the ones that are directly accountable for the execution of these regimes—such as design. This study has been embarked on with this urge.

Therefore, in this research, I look at the constructions and reproductions of genders, sexualities and identities from the viewpoint of materiality. It is a point where I, as a design researcher, argue how material (i.e. visual, artefactual, sartorial, spatial, technological and digital) configurations actively partake in reiterating bodily norms and how they can be debunked. More specifically, I investigate how *design[ing]* (in line with material configurations, material practices and material culture) and *queer[ing]* (through genders, sexualities, bodies and identities) mutually constitute each other in greater relations of power and politics.

Following the aforementioned axioms and motives, the research has two main objectives: The first is to *uncover* how design serves as an active agent in gendering, sexualising, marginalising and segregating certain bodies, while privileging some others; and unfold the ways in which binary system of cis heteronormative gender, sexuality and identity is reproduced and perpetuated by designed materialities. The second is to explore the possible ways of de/re-configuring and de/re-constructing—in other words, *queering*—certain material

[5] By this statement, I do not mean that all material practices—or designs—are inherently ill-intentioned and used for some devilish autocratic purposes. I rather insist that as they are underlying constitutions of modern bodies and their social, economic and cultural significances, they all are, in one way or another, subject to certain decisions and the politics of these decisions (i.e. how, by whom, in which context, when, about what). A gender-neutral shirt, for instance, cannot be 'neutral' or apolitical as long as its gender-neutralness is manifested within the greater system of binary gender codes. It makes this shirt neither hegemonic nor anti-oppressive, but a subject of body politics regarding shaping and presenting bodies' facade with a certain decision according to the certain codes of gender and identity.

practices to interrupt oppressive regimes imposed on our material bodies, which is to *unravel* and *undo* already existing designs. By and large, the entire work aims to *unlearn* the known about design, gender system and hegemonic power; how, from whom and from where we have got to know this known; and whose bodies this known is impinged on. This, hopefully, can opt in the larger debates on the ongoing state of coloniality, modernity and capitalism (Quijano 2000; Lugones 2007) that keep gendering and designing the bodies.

Contextual and Methodological Ventures

The *modus operandi* to achieve these goals inherently entails keeping a wary eye towards the existing methodologies, especially emanated from a discipline that was born in and still relies on the aforementioned coloniality, modernity and capitalism. Thus, instead of taking already established and oft-quoted research methods for granted, I rather probe them critically and revealing their problematic applications that work against the marginalised bodies as the subjects of studies. Drawing from the discussions from social sciences, gender studies and humanities regarding 'queer methodologies' (Browne and Nash 2010) and 'methodologies of the oppressed' (Sandoval 2000), I undertake to propose and try out the possibility of *queered design methodologies*. In doing so, I pick up the convenient parts of the existing methods and implement them as a collage in conjunction with each other, which would resemble, in queer theorist Jack J. Halberstam's (1998) terms, 'scavenger methodology'.

This kind of methodology was especially convenient, therefore adopted, in the second part of the research, where I investigated *sartorial*, *discursive* and *spatial* practices as three different threads of reading and intervention. In these action sections, the main methods were centred around the idea and the act of *de/re-construction* and *de/re-configuration*. However, although each of these threads was similarly practised in the form of workshops in collaboration with non-designer queer activists, or namely participants who repudiate gender- and sexuality-driven oppressions, each session entailed different methodological approaches. For instance, in the sartorial practices part, where participants and I worked on bodily artefacts and wearable objects, the process of collective deconstruction converged on artefact analyses as a method. In the discursive practices part, however, where language and discourses were in question, the methods were reasonably drawn from arts and literature, such

as cut-up technique and collage. Finally, the part of spatial practices took yet another turn in which possible reconfigurations of certain spaces were explored through performative interviews. This heterogeneity of methods and approaches might *prima facie* look complex and even divergent. Yet, as they were rather corollary than predetermined, they remain coherent pertaining to their context-specificities, applications and intentions of queering.

Apart from methods, as is seen, since the research intends to provide not only a theoretical and historical reading of the convergence between queer and design, but also practical implementations of possible de/re-configurations, it inherently and firmly merged theory and practice, mostly shuttling between 'theory-as-practice' and 'practice-as-theory'. Even the most overtly action-based sections were tightly coupled with theoretical readings, while theories were epitomised through the existing practices. This enabled me, as the researcher, not only to understand the issues from a broader perspective and articulate them in a more conspicuous way, but also to employ my political, intellectual and empirical abilities within my intricate positionality and situatedness that elevated both self- and collective-reflexivity.

Positionality and Situating the Self in Unsettlement

While political ideologies fall short to represent—if not misrepresent—individuals' own distinctive viewpoints, there are a few others that provide a site for understanding, solidarity and criticality. The latter is why I situate this research within an intersectional and decolonial queer feminist framework, encompassing some significant positional concepts I will articulate further in the next chapter.[6] This position is certainly an unsettling and unsettled one, since it entails an unceasing process of reckoning different positionalities of different bodies and reconsidering whose privileges might be contributing to others' oppressions and in which circumstances. It, furthermore, requires a constant self-reflexivity, self-criticality and self-questioning that would challenge one's own knowledge, privileges and prejudices. This type of researching

[6] Although next chapters will elucidate my position better, it is important to clarify here that I do not use *queer* as an umbrella term for lesbians, gays, transgenders, intersexuals or other nonconforming genders and sexualities. Nor do I claim that queer theory, as a generic field of study, can address the problems of all kind of marginalised identities. I rather posit queerness vis-à-vis any hegemonic, biased and segregative regimes inflicted on bodies whose lives are rendered precarious, unworthy and unbearable. While being cognisant of the various criticisms coming from different points of view, I adopt queer theory as it keeps offering multifarious intellectual and political agendas to be addressed and provokes new epistemic and ontological articulations pertaining to material bodies.

and knowledge-making is inherently situated, derived from the researcher's, in this case mine, own subjective standpoint from where I can observe, experience and recount idiosyncratically.[7]

In this research, this standpoint hosts me not only as a design researcher that investigates and produces scholarly in the academic context, but also as an activist that counteracts and struggles against hegemonic politics directly, on a daily and individual level. I argue that being a 'scholar activist' and 'activist scholar' (Santos 2013)—merged with being a practitioner—enhance the breadth of a research and enable its researcher to understand the issues in question from different angles through miscellaneous embodied knowledge. Therefore, to develop this multifaceted positionality, amplified with the voices of the non-designer activist participants, has been requisite to articulate and talk *about* sexual politics, gender struggles, persecuted bodies and intimacies. I discovered this necessity already in my previous work which momentously laid the foundations of this research, especially in terms of merging gender and design (as well as theory and practice, scholarship and activism, personal and political) together. Below I will briefly introduce this previous work to shed light on how my situatedness, methodological orientations and motives of researching design have travelled towards the queer-design intersection.

Previous Points of Departure

Academy of Silence/Silence of Academy: Design as a Medium, Design as a Political Practice[8] was a significant turning point for my research practice in terms of how I could bridge my foregoing multiple positions as a feminist, activist, designer and researcher, while I explored the possibility of tackling gender-related issues through and within design. Before I initiated this project, I had already been part of an Istanbul-based feminist activist collective *Dikkat Taciz Var! (Watch Out! Sexual Harassment!)* whose persistent focus was the issue of sexual harassment, as the long-standing issue in feminist agenda in Turkey. In 2011, through *Dikkat Taciz Var!,* I involved with the

[7] i.e. born in a Third World nation-state, raised as an immigrant, having a female body with an undefined sexuality, inheriting a colonial and colonised past.

[8] I carried out it as a MFA degree project at Konstfack University College of Arts, Crafts and Design in Stockholm, Sweden between 2011-2012, under the supervisions of Rolf Hughes, Petra Bauer and Çiğdem Kaya. While *Silence of Academy* took place in Istanbul in 2011, *Academy of Silence*, as the second part of the project was held in Stockholm in 2012.

MSGSU Women's Association, an undergraduate feminist organisation in one of the most prominent universities in Istanbul. During that year, *MSGSU Women's Association* concentrated on sexual harassment in universities in particular and organised several panels, discussion sessions and workshops to address the lack of policies and legal regulations that would cope with the increasing incidences of sexual harassment in universities. Besides our personal engagement with the subject matter as activists, the undergraduate women and I approached the issue from different disciplinary standpoints, reckoning that diverse schools of thought and knowledge would enhance the discussion. Our educational backgrounds varied from sociology, law, philosophy, human resources to gender studies, and finally my discipline, design, which came to the fore when discussants inferred that despite the importance of the legal regulations, we also needed unconventional and disruptive non-institutionalised actions. Except my 'designerly' contribution in the group to the visual and material productions in street demonstrations and marches (i.e. posters, placards, logos, videos, impromptu artefacts), the collective inquiry around the means and forms of such an efficacious action enabled me to recognise design's potential use in socio-political contexts, especially in feminist activism. Merging the group's interests with my intended disciplinary contribution, I initiated a final workshop where participants and I produced a dictionary-book as a designed artefact.[9] With this dictionary, we not only deconstructed and redefined biased words and demeaning discourses towards women, gender and sexuality through individual and collective narratives. We also spoke up against sexual harassment in the form of a visual and material manifestation, self-representation and a public intervention, as we distributed the book into the common spaces of the host university, such as the canteen and the library. In brief, in this first phase of the project called *Silence of Academy,* our use of design aimed to perform both as a medium for support, encouragement and solidarity among women suffering from sexual harassment, and as a political action directed towards 'outside', where the heteropatriarchy operates (Canlı and Kaya 2016).

In the second part of the project called *Academy of Silence*, I brought the dictionary and the discussion of sexual harassment from Istanbul to Stockholm, where I was expected to 'exhibit' my outcomes in the final graduation show. However, instead of transporting the work to another geographically distinct

[9] For the dictionary in Turkish in digital format, see https://issuu.com/cinece/docs/akademide_cinsel_taciz_s_zl_g_ (Accessed November 28, 2016)

milieu, I problematised both linguistic and contextual translation and completed the project with another collaboration. Through the discussions stemming from the content of the dictionary, a Swedish feminist activist and artist friend, Nina Jeppsson, whom I had already developed a working relationship with, narrated her own individual experiences of sexual harassment in a performative video, as an interpretation or a parallel reality that had many similarities and intersections with the previous ones. To finalise, I took this visual and material translation further and shifted the medium to a room I 'designed', as a space of encounter for the audience—likewise, for both solidarity and counteraction—where the previously designed artefact, video projection of the performance and the written narratives took place. By using different mediums of design, I aimed to stretch the limits of design research and practice within the context of gender politics and activism and demonstrated the possible use of design outside the market and profit-oriented context.

Looking back at the entire project from today's lenses and reflecting on it in relation to my current research, I would stress that it was of the utmost importance to set the stage for my later arguments, critiques and methodologies in design. For instance, although I had previously carried out workshops and design projects for non-practitioners, this project was my first experience in the sense that I co-developed it in a direct engagement of non-practitioner[10] feminist activists as the primary shapers of the project. In addition, the group's decisions were utterly priority than any intended design outcome—material production merely for the sake of women's struggle. It was significant for me first to realise and demonstrate how the knowledge emerging from grassroots activism is nothing but paramount for counter-hegemonic world makings. It is one of the reasons that I continue to collaborate with non-practitioner gender and queer activists to understand design from the perspective of 'designed for'. Moreover, my initial elaborations and try-outs on the possible ways of 'deconstructing', 'reconfiguring', 'redefining' and 'translating' existing norms in different contexts during the project turned out to be a central method and discourse of this doctoral research. Above all, the entire project was momentous in bridging design practice and research with politics, activism and resistance against gender-based discrimination, with some differences: Back then my design approach was rather counteractive, aiming only to act against already existing gender-related oppressions 'politically', by mak-

[10] My use of 'non-practitioner' throughout this research refers to people who do not practice design, or occasionally, art.

ing. Yet, in the course of my further experiences and investigations, my understanding of 'exercising the political' through design have shifted from the necessity of making to the importance of unmaking. I also explored how actually every designed thing and every act of design*ing* is already political and how gender bias, along with its interconnections with other identity traits, is inherent to the discipline's dominant ideologies and embedded in the very material [re]configurations.

Reading Design as Material [Re]configurations

As I will enlarge on the aforementioned facet of design as a political and performative practice in the following chapters, for the moment I will briefly introduce my interpretation of design adopted throughout this dissertation. Today there are dozens of subcategories falling under the design discipline, expanding and ramifying into other smaller categories. While some categories are named according to their medium (i.e. graphic design, product design, industrial design, textile design, interior design, architectural design, urban design, interaction design, computational design, game design, HCI design, fashion design, experience design), some are designated regarding their ideological and philosophical contexts (i.e. social design, human-centred design, participatory design, slow design, political design, design activism, designart, sustainable design, transition design). Whether ideological or instrumental, these proliferating categories have a significant common characteristic: all of them materialise *designed* outcomes, derived from an activity of *designing*, with a *designer* involved in the process. Design, then, is the very encounter and interrelation of these elements, emerging from their constant *intra-actions*[11] (Barad 2012) not only among each other, but also with other humans and non-human things (van der Velden 2014). The constant *intra-actions* among these elements bring about new possibilities each time according to different actors taking part in the process. In the words of American feminist theorist Karen Barad (2007, 234-235), "as others that might have been possible are now excluded: possibilities are *reconfigured* and *reconfiguring*." (quoted in van der Velden 2014, 4; italics mine)

This formulation of '[re]configuration of/by possibilities' is central to my understanding of design. Clive Dilnot (2016a, 9) elaborates both of these no-

[11] For a brief explanation of Karen Barad's (2012) concept of intra-activity, see Chapter V.

tions—[re]configuration and possibility—and instantiates that we can understand and experience how a chair might be, only by creating a chair and 'proposing' different possible configurations that are entirely "a matter of encounter and contingency", or in other words, a question of possibility. For him, each design is a new configuration of a possibility; and all designs are re-configurations and transformations of already existing things or ideas (Dilnot 2016b). Dilnot (2016a) expounds that

> "[a]ll things, natural and artificial, have configuration. That is they are physically structured, and through that structuring enabled to act in certain ways.[…]Design is nothing more, or less, than the act of (re)configuring[…] Design (re)configures and therefore re-directs how things act." (8)

This final remark, similar to Barad's, that emphasises the reciprocality of design as both something being reconfigured and reconfiguring, also reflects how I interpret design[ing]. Besides being effects and outcomes of certain reconfigurations, all designed things (from artefact, spaces, sites, technologies, images to sartorial, digital, medical and cyber instruments), in return, act back and reconfigure the world; thereby our material bodies including our genders, sexualities, identities, selves, as well as our everyday lives, environments, social structures, politics, relationships, movements, habits, value judgements and so forth.

With respect to this standpoint, for an overall analysis and discussion around gender, sexuality and identity in their direct relation to designed materialities, I embark on approaching design from a broader perspective, without falling into subcategorical divisions. In which design branch this investigation will be deployed is not of interest to this research. Rather, in discussing design, I take into account *material [re]configurations* that have direct impacts on bodies, whether these impacts are discernible or abstruse, but always quotidian and almost prerequisite for our everyday existence. Throughout this dissertation, while I occasionally take a closer look at certain material productions than others to fathom certain arguments (i.e. garments, discourses, spaces), I intend to keep the breadth of design broad. Also, in the second part of this research, I take my understanding of design as material re-configurations further and explore the possibilities of *re*-configuring through *de*-configuring, by *de*-constructing existing designed things materially and symbolically. In the exercises, participants and I trace back the histories of certain material configurations and their other unchosen possibilities, then strive to undo and

remake them. In doing so, we also explore different forms and techniques of this de/re-configuration to contend with repressive and biased design artefacts and environments by instigating new material strategies.

Disciplinary Perplexity and Question of Belonging

In academic context, to approach design from such a broad perspective often brings about the inevitable questions: to which disciplinary knowledge does this study aim to contribute; where does it belong? Although such restrictive specifications have started losing its validity in the recent decades within the discourses around trans-, multi- and inter-disciplinarity, some clarifications will shed light on the position of this research and its prospective contributions.

As mentioned earlier, this study deals with designed materialities and artificial [re]configurations. Although my approach to materiality resides in the context of design theory, practice and research, I am cognisant of the existing fields that take material objects and environments as their main vantage points in savvying cultural codes, social structures and human behaviours. This type of materiality-oriented research mostly emanated from science and technology studies (STS), anthropology and archaeology, or as the material culture studies (MCS), around the 1970s and reached its peak by the early twenty-first century. By this shift, also called 'the material turn' or 'the thing turn' in literature, we have become surrounded by a significant number of theories and schools of thought[12] that locate the artificial at the centre of the investigation and challenge the anthropocentric world vision that had been privileging human over non-human. Today, in the words of the visual arts scholar Bill Brown (2001, 2) "you can read books on the pencil, the zipper, the toilet, the banana, the chair, the potato, the bowler hat" and get an idea about their greater ecologies and things' own social lives (Appadurai 1986).

Whilst the materiality-based approach has been celebrated as a desired response to the logocentric knowledge production, anthropologist Severin Fowles (2010, 2016) approaches it critically and takes a closer look at the historicity of why the tendency to thing studies has suddenly become so interesting and ubiquitous. He claims that by the early 1970s, Western anthropology and

[12] i.e. Daniel Miller (2005) in *materiality studies*, Bill Brown (2001) in *thing theory,* Graham Harman (1999) in *object-oriented ontology,* Bruno Latour (2005) in *actor-network theory* among others.

ethnography, which had greatly benefited from tribal cultures and native communities by investigating them with the colonial gaze, started collapsing; triggered mostly by the increasing postcolonial and disciplinary criticisms.[13] When anthropologists were no longer able to approach indigenous human subjects and treat them as objects, they veered off to objects and started treating them as their new subjects, since this new standpoint was safer, "less overtly political" and "less presumptuous" (Fowles 2016, 17). After a remarkable drift towards artefacts and matters, by the 1990s onwards, methodologies of the diverse object-oriented research centred on non-human aspect even more, by shifting their argument from meaning to agency, or in other words, from 'what things mean' to 'what things do' (Robb 2015; Fowles 2016). Criticising this overemphasis on objects as a "methodological way-out" in safety zone, Fowles (2016, 24) claims that scholars "are now able to assert even greater authority than was ever possible in the old days of colonial ethnography." Moreover, paradoxically, while stressing the commensurability of human and non-human things, researchers constantly lay claim to non-human things and construe them inevitably through their own human-centric perspectives.

On one hand, I uphold Fowles's pointed critiques towards the object turn, its occurrence during the times of the academic deadlock and scholars' ongoing but more subtle authority. It stimulated further self-reflection about the material aspect in which this study is invested, as well as to what extent the agencies of material configurations are adequate for articulating oppressive regimes over humans. On the other hand, the whole material cultural studies (MSC) cannot be reduced to a mere 'politically correct' extension of the colonial intellect, since there are many materiality-oriented studies that extensively contributed to the historical and political perception of the socio-material world. MCS provided a fruitful approach in construing how everyday technologies and artefacts produce social relations and subjectivities by going beyond the physical characteristics of things and focusing on their historical, contextual and political implications (Attfield 2000; Bray 2007). This is where design studies has been falling short: design studies has spent so much time focusing on the works of design, whether the outcomes are 'good' or 'bad' designs, stylistic movements and 'pioneer' designers, rather than tracing design's socio-political conditions and ontologies (Attfield 2000; Tonkinwise 2014). But on the other hand, MSC also has limitations especially in addressing the "un-

[13] Not only postcolonial theories and the thitherto ongoing process of decolonisation all across the world, but also Native American author Vine Deloria's (1969) timely book *Custer Died for Your Sins* were momentous in this shift (Fowles 2016).

resolved relationship between object and its [social] meaning" without taking the other actors and decision makings involved in the configuration process (Attfield 2000, 15). More importantly, as the material culture scholar John Robb (2015, 167) suggests, MSC is problematic due to the gap it creates between deep theory and applicable theory and "remains subordinated uni-directionally to 'the social,' not acting back on it." He argues that the involvement of design in examining the material world would bridge this aperture, as design questions would transcend the abstract theorisations of materials and offer down-to-earth analyses about how things accomplish to operate social life (Robb 2015).

Without fetishising design further or suggesting a new turn—a 'design turn', I believe that acknowledging the shortcomings of the existing disciplines revolving around materiality and drawing from their strengths would contribute to a greater understanding; a resisting one. Therefore, during this research, I occasionally crossed the boundaries of the design discipline by touching upon and borrowing from technology, art, fashion, architecture, material culture, cultural studies and so forth. Yet, specifically, I try to locate my arguments and activities within the design context. If design studies is already considered as consisting of the combination of history, theory and criticism of material configurations (Attfield 2000; Buchanan, Doordan, and Margolin 2001; Tonkinwise 2014), I then aim for this research to contribute to Design Studies as a field. Especially the practical exercises/workshops that act on things helps the research be part not only of design theory, history and criticism, but also of practice to counteract, as a possible response to Robb's aforementioned critique of 'not acting back'.

Apart from the aspect of design, since this study emerged from not only a design-researcher's but also an activist's motives, I aim to contribute also to the broader resistance, struggle and knowledge of queer feminist activism and scholarship. Whenever I held a workshop in a non-designer activists' context or whenever I made a presentation, gave a talk or informally argued with other people interested in the subject matter, I always received feedback stating how materiality has almost never been addressed in discussions around gender, sexuality and identity, but how crucial it is to recognise it. Oppression on bodies does not come unidirectionally from somewhere above, like family, state or God; but it is entrenched in everything we say, we touch, we dress, use and inhabit. Therefore, to fight against it requires a fight from every possible di-

rection, as mentioned earlier, and I expect this study to be a part of that struggle, even in a microscopic or a nanoscopic level.

Reading Instructions and the Structure of the Thesis

In line with its content, this research undertakes a rather peculiar structure. Instead of narrowing down its scope to a specific case study, on a particular object or a school of thought, it has extended itself to encapsulate the issues at stake as myriad and extensive as possible. The lack of an earlier study, which would have bridged queer studies with design theory, history and practice and would have offered an insight to this research, entailed a broader approach in order to lay the very basis for the subject matter. To do this, while I embarked on theorising, historicising and analysing the intersection between queer and design, borrowing from gender studies, sexuality studies, feminist movements, queer theory, postcolonial and decolonial thinking; I also exercised the possibilities of material de/re-configurations in practical terms. In this way, I intended to explore the materialisation of what the propounded *queered design* might be and how the deconstruction of existing designed materialities would be practically articulated. Although the research scope seems broad, in so doing I aim at laying the groundwork for a further understanding of the intricate correlations between gender, queer, politics, power, design and materiality, from both theoretical and practical viewpoints that would also benefit succeeding research.

To achieve such an aim, or simply to convey an acquired knowledge, highly depends on how this knowledge is put in words and communicated, while inducing many challenging questions and key decisions. What kind of wording should be adopted to write about a research claiming to be 'queered', 'queering', and denouncing hegemonic knowledge and practices? What does it mean to criticise normativity if the research narrates itself according to academic norms? How can a written material be organised in an eloquent way without jeopardising the content? Such questions occupied a significant space during the writing process of this thesis and have been approached carefully. As a result, while some decisions were negotiated, some of them became more critical. For example, for centuries, uncountable number of scholars, practitioners and creators of knowledge have been neglected, forgotten and excluded from history books because they were women, people of colour, queer, trans,

non-Western, or namely on/out of margins. Over the last decades, in the wake of a long-standing exertion of feminist and civil rights movements, some names finally started being recognised and appearing in the books, collections and exhibitions. Design discipline has been no exception. Until very recently design historians, theoreticians and practitioners who do not benefit from the identity privileges have been either excluded from the main narratives or mentioned in footnotes; or mostly not cited at all (Clerke 2010). Therefore, the use of footnotes and citations have been of utmost importance in this research, as I contend that the act of citing is also political. Whom we cite, how we cite, what we centralise in the main text and what we put on marginalia matter, sometimes more than the content of the research. As Sara Ahmed (2014) inspiringly puts it,

> "[c]itationality is another form of academic relationality. White men is reproduced as a *citational relational*. White men cite other white men: it is what they have always done; it is what they will do; what they teach each other to do when they teach each other." (n.p.)

Ahmed (2014), then, heralds while writing her *Living a Feminist Life* that she follows a very strict rule for citations by not citing any white men at all.[14] By doing so, she suggests that we can "rebuild our houses with feminist tools, with de-colonial precision" to demonstrate that the worlds and knowledge are not organised around the privileged bodies (Ahmed 2014). In a similar vein, during the process of writing this dissertation, I have constantly cogitated and reassessed the names I cited, the information I located in the main text and the wordings I adopted. Consequently, I brought the voices that matter for a queer feminist research to the main text and de-centred the hitherto privileged works and scholars to the footnotes—or did not cite them at all.[15]

Besides, since the content of this research is invested in the *otherwise*, I have undertaken other forms of narrating, instead of providing a conventional reading. The fact that theoretical, practical, historical and critical inquiries are firmly intertwined is also manifested in the structure of the thesis. In this non-linear but rather rhizomatic exploration, I aim to shift the focus from past to present, from demystifying to re-problematising, from making to unmaking, in a constant and reciprocal move. Yet, to organise it in an intelligible way, I

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[14] I am thankful to Mahmoud Keshavarz to draw my attention to Sara Ahmed's statement.

[15] Footnotes, however, also function as a site for additional accounts and supplementary information, as it is in this one. The extensive use of footnotes should be regarded as a conscious decision and read as parallel to the main texts.

split the written material into two main parts. By this way, I have demarcated the significant turning points between narratives and conceptual frameworks:

Part I can be regarded as a groundwork section of *uncovering,* which provides theoretical, historical and critical reading and interpretation of the multiple sides of queer-design junction. This part is where I lay the foundations for certain concepts around this junction, trace their histories and articulate my own situated approach to them which will also be useful in understanding the positionalities in the following chapters. It incorporates the first three chapters of the thesis: the first of them is focused on gender, sexuality and queerness, while the second one is on design practice and the discipline in particular. Rather than being two distinct subject matters, these two chapters are interrelated and shall be read in tandem. The following third chapter, then, by maintaining the critical reading, turns to the methodological approaches and suggests 'queered' ways of doing and researching.

To start off by clarifying the meaning of the word *queer* at the outset, **Chapter I** will give a succinct theoretical and historical background of the term, its emergence and its current use. To do so, I will track down the notions and politics of gender performativity, embodiment, sexuality and identity in the light of some key academic and activist ventures. By scrutinising the multiple axes of power and problematising the very binary construction of gender, sexuality and identity categories, I will reframe my own use of the term *queer[ing]* from a decolonial and intersectional standpoint. At this juncture, I will explain how the unremitting process of creating identity-based segregations is vested in materiality and in the body, and, as in the *material body*. I will, then, recall 'queer materialities'; materialities that have been reclaimed and shaped by dissident bodies in various fields through various mediums, while cautioning against commodification of queer feminist struggles. This last section will also be the bridge to the following chapter in which materiality and material configurations will be discussed in the context of the design discipline.

In **Chapter II**, the discussion mentioned above will be held on a disciplinary level through design's historical, political and ontological conditions in relation to gendered, sexualised and marginalised bodies. I will start situating my own use and understanding of *design[ing]*, touching upon its performative and political agency and reading its politically engaged historicities from a critical perspective. After I give an overview of a possible queer feminist history of design, I will sketch out potential methodologies and epistemic possibilities of

queering design, as a counter-hegemonic material act. As a result, these first two chapters, as the mediums of uncoiling, will be the contextual ground for the intersection of queer and design that will be echoed also in the following parts.

Chapter III, resides in between and beyond the first and the second parts and tackles rather the *modus operandi* of the entire research. This section is formulated as a break to provide a discussion about methodological issues. While it sheds light on what methods and methodologies have been taken up during this research, it also poses critical questions on how and why the given methods should be challenged in a research invested in queerness, feminism and decoloniality. Bringing the debates around 'queer methodologies' derived from social sciences and humanities into design context and examining the relevance of the existing design methodologies to the research, the chapter articulates the possibility of queered design methodologies as an epistemological investment not only for uncovering and unmaking design, but also for *unlearning* it.

Part II takes on a slightly different structure and narrative. While continuing the process of uncovering and unlearning, this section also aims to *undo* and *unmake* existing hegemonic materialities through practice-based endeavours. Thus, the fourth, fifth and sixth chapters in this part merge theoretical analyses with practical tryouts. While I keep unfolding the problematic aspects of gendered, sexualised and racialised materialities theoretically, I also exercise the possible acts and strategies of de/re-constructing and de/re-configuring and re-configuring them practically through different workshops, in collaboration with non-designer gender activists, in three different locations. These de/re-configurations are investigated through three different strands, as three different lines of reading and intervention as *sartorial, discursive* and *spatial.*

Chapter IV, accordingly, focuses on *sartorial re-configurations*, or namely bodily artefacts as wearable objects, such as garments, accessories and attires. In the light of some prominent exemplary cases and foci (i.e. skin as clothes, queer style, veiling/unveiling) it briefly reveals and argues how certain bodily artefacts are direct representations and embodiments of coloniality and intersectionality and how they uphold corporeal segregations based on identities. The chapter then turns to the practice part called *Q-Tipi Design Workshop* as a parallel and supplementary event to unfolding, where certain oppressive

bodily artefacts are scrutinised, unravelled and reconstructed—or in other words, queered—collectively.

Through a similar interlacement of theory-practice, **Chapter V** puts the emphasis on *discursive re-configurations* and on the role of discourses and languages in reiterating gender performativities and materialised norms. Reinterpreting the concept of *material-discursiveness* (meaning that each discourse is material and each materiality is discursive; thus they reciprocally make each other and act together), the chapter problematises *binary regimes* in particular that constantly polarise bodies into either/or. In doing so, it also divulges how discourses, materialities, gender and identities are enacted through the hierarchal organisation of dichotomies. It proceeds with the practical part entitled *XYZ-Abinary Workshop* where binarily constructed material-discourses are de-configured together with activists for new potential queered meanings.

Chapter VI explores *spatial re-configurations*, through a closer look at how material organisation of our surroundings regulate our movements, orientations and inhabitations in an incessant process of bodily segregation, based on one's gender, sexuality and social identity. Through the disclosure of systematic reification of inclusion and exclusion, the chapter focuses particularly on public-private spaces that are sharply divided according to polarised identities, especially bathrooms and prisons—along with other public spaces. After discussing the identity politics in these spaces, the chapter forwards the last practical exercise named *T-Spaced out Dialogues,* where certain gendered and segregated spaces are re-articulated and then queered discursively in collaboration with the two activists.

After these formative chapters, in ***Conclusion***, I will first summarise the key points of the research and its potential contribution to knowledge—by explaining what sort of knowledge it ought to be. I will, then, reemphasise the importance and possible ways of *uncovering* (through historical and theoretical accounts), *undoing* (through deconstructing and de/re-configuring already existing materialities) and *unlearning* (through new epistemological, ontological and methodological directions) for queered material practices. Finally, I will envisage the further directions both for this research in particular and for survival in general, with the hope for us, as 'wilful subjects' (Ahmed 2017), to drift away from the nerves by holding more on anti-colonial queer feminist work, share, care and solidarity.

PART I

I. QUEER POINT OF VIEW

Taking into account the concerns and motives sketched out in the Introduction, this first chapter tries to lay a foundation for the further discussions that will emerge throughout the thesis. Thus, before urging on the complex relationship between design practice and its enactment on corporeal segregations, I first elucidate my own approach to gender, sexuality and *queerness*. My aim is not to give an overarching history about these concepts; yet, a historical, theoretical and conceptual framework will both provide a better reading for the entire research and clarify my own standpoint. My accounts in this chapter are not mere objective historical records of queer feminism, but politically situated and firmly connected to materiality enacting on the body.

The chapter starts with a very succinct overview of feminist scholarship, sexuality studies, gay and lesbian studies and their evolvement to the notion of gender, all of which have been pivotal for the rise of queer theory. I then explain queerness, both its signification and adaptation and the way I use it in this research. In giving this brief account, I also touch upon the heterogeneity of these movements and scholarship, and the different identity politics and factions within them, not only geographically but also ideologically. As Euro-American-centrism, elitism and universality are some of the most important factional critiques towards the theorisation around queerness and feminism, I come to discuss queerness within decoloniality and intersectionality, as indispensable thinking and *modus operandi* for tackling binary constructions of bodies. Instantiating how hegemonic power is predominantly enacted through material practices from medical technologies to spatial organisations, I focus on the body, as a site in which genders, sexualities and identities are constantly materialised and performed. I approach this material body as a [re]configuration, a mediation between outside world and the self, as the main nexus of design[ing] and queer[ing]. After that, I look not only at some hitherto queered material practices that have not been considered as 'design', but performed as material subversions beyond disciplinary boundaries; but also at their potential misuses as commodification. This last section also functions as a bridge to the next chapter focusing on the design discipline.

Queer as Rupture, Convergence and Divergence

Beyond the Waves, Performative Genders

Although the first lexical meaning of the word *queer* is defined in the dictionaries as 'strange' and 'odd', the word has seldom been used without connoting its second and derogatory meaning: 'homosexual person'—or 'faggot', 'fairy' and 'dyke'.[16] However, by the early 1990s, the term was reclaimed by—mostly American—lesbian, gay, bisexual and transgender activists[17] and 'sexual radicals' and promulgated first at the New York Gay Pride Day Parade in 1990, as *The Queer Nation Manifesto*, initiated by the activists of the *AIDS Coalition to Unleash Power (ACT-UP)* (Howe 2001; Levy and Johnson 2011).[18] Accompanied by the slogans "We're Here! We're Queer! Get used to it!", activists thenceforth embraced the word *queer* and transformed a demeaning insult into an insurgent political epithet. Since then, the word travelled across countries, continents and disciplines, and become acknowledged internationally.

This reclamation, admittedly, did not occur overnight. It resulted from a long-standing resistance against heteronormativity, heteropatriarchy and heteropaternalism[19], along with violence and exclusion towards bodies who do not fulfil normative gender roles and sexualities. Women have been struggling to end this form of gendered oppressions for centuries, with various agendas. To recall some of the known ones, by the early twentieth century, women, known as suffragettes, fought for gaining legitimacy before the state and law. During the 1960s and 1970s, the second-wave feminists directed their energy to more 'woman' problems, such as raising consciousness about education, reproduc-

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[16] https://en.oxforddictionaries.com/definition/queer (Accessed March 1, 2017)

[17] Though the abbreviation varies depending on the different recognitions of identity categories (i.e. recently A was added for asexuals and Q for queers), throughout this dissertation, I will use LGBTI+ to indicate lesbian, gay, bisexual, transgender and intersexual individuals' activism and politics (as well as other nonconforming bodies) unless a particular historical account indicates other uses.

[18] To read this manifesto, see http://www.historyisaweapon.com/defcon1/queernation.html (Accessed December 9, 2014)

[19] By heteronormativity, in line with the queer theorists Lauren Berlant and Michael Warner (1998, 547), I mean "the institutions, structures of understanding, and practical orientations that make heterosexuality seem not only coherent—that is, organised as a sexuality—but also privileged". Likewise, I concord with the indigenous feminist scholars Maile Arvin, Eve Tuck and Angie Morrill (2013, 13) who defines heteropatriarchy as the social systems in which both heterosexuality and patriarchy are considered as natural and normal, while the other configurations are still deemed "abnormal, aberrant, and abhorrent"; and heteropaternalism as "the presumption that heteropatriarchal nuclear-domestic arrangements, in which the father is both center and leader/boss, should serve as the model for social arrangements of the state and its institutions." Following these scholars, I use these terms throughout this dissertation to indicate normalised, imposed and binary understanding of gender, sexuality and identity that exclude and oppress the other ways of being.

tive rights, child care, abortion, as well as domestic violence, rape and sexual harassment (Dicker and Piepmeier 2003). By the late 1980s, the third-wave feminism not only broadened the struggle towards labour, the effects of neoliberal politics and the intersections of gender, race, ethnicity and class, but also problematised the essentialism in defining 'womanhood' as a monolithic experience and questioned given gender identities and sexualities. The attempts for interrupting this biological essentialism of 'womanhood' came from earlier feminists, such as the French existentialist Simone de Beauvoir ([1949]1997), who deemed the notion of gender adscititious to humankind, with her famous assertion that 'one is not born as woman, but *becomes* woman', indicating that gender roles are rather historical situations than natural ones. However, it was only the late 1980s when problematisation of gender reached its peak. Especially American philosopher Judith Butler's (1990) groundbreaking theory of gender performativity, which introduced gender as a social construction, was momentous and expedited the emergence of Queer Theory in the early 1990s.

The theory of performativity deserves a closer look at this stage, as it also underpinned the gender and materiality standpoints of this research. Performativity primarily suggests that gender (i.e. man/woman as gender roles, masculine/feminine as gender representations) is not an innate noun, nor a static identity attribution, but an act of 'doing' that is incessantly repeated (West and Zimmerman 1987; Butler 1990). Our genders are actualised and reiterated through a set of performative and discursive acts that are constantly assessed and legitimised by others in the system of social relationships, norms and accountabilities (Johnson and Repta 2011). These acts, however, are not neutral deeds, but they characterise the reproduction of norms which precede us and act on us before we have a chance to reflect on them. It means that our bodies are born to these normative performances that confine us to normative gendered models and bifurcated identities (Butler 1993a, 2009). For Butler (2009), the premise 'gender is performative' indicates that

> "it is a certain kind of enactment; the 'appearance' of gender is often mistaken as a sign of its internal or inherent truth; gender is prompted by obligatory norms to be one gender or the other (usually within a strictly binary frame), and the reproduction of gender is thus always a negotiation with power; and finally, there is no gender without this reproduction of norms" (i)

Butler (1993b) elaborates how the hegemonic power is invested in such strict binary frames, by revealing the normalised association between gender, biologic sex, sexual practices, sexual orientation, fantasies and desires. She discusses it through her well-known formulation *heterosexual matrix*; a system in which not only gender is bifurcated as man/woman, sex as male/female, gender presentation as masculine/feminine and sexual orientation as heterosexual/homosexual, but also one's identity is constructed in one array, in stark contrast to another: man-male-masculine-heterosexual (as superior) vs. woman-female-feminine-heterosexual (as inferior) (Butler 1990; Lorber 1996).[20] The firm imposition of these binary arrays and 'compulsory heterosexuality' on the bodies renders any other way of being as 'miming' and failed, and punishes them with discrimination, oppression, everyday violence and even death (Butler 1993b; Jonhson and Repta 2011). Therefore, the effort to unravel this matrix and the contestation against dimorphic categorisations have since been pivotal for the formation of queer theory.

Apart from its deconstructive trait, what particularly interests me in the performative reading of gender is its material aspect which will be brought up throughout this dissertation. The materiality of performativity indicates that gender roles are reiterated not only through languages, discourses, movements, bodily gestures, manners and other culturally situated codes, but also through stylisation of the body and embodiment of material practices (Goffman [1956]1990; West and Zimmerman 1987; Butler 1988; Lorber 2004). These materialities—varying from artefacts to spaces, from digital technologies to attires and home appliances—play a pivotal role in shaping, reproducing and safeguarding the binary gender and sex codes. They, as both designed and appropriated by gendered bodies, then, obtain their own performative gendered characteristics with their performers, as a vicious circle. However, Butler ([1992]2014) warns us against the reductive and popularised misinterpretations of gender and emphasises that performing gender through materialities is not something like a style that you can pick every day from your closet voluntarily and change any time according to your mood. Therefore, the role of artefacts on the designed and gendered body is not simply a matter of choice, but much more intricate and repressive. It is also because gender does not arouse as a mere external force, but rather it is "both ascribed and achieved", which means that individuals also internalise and negotiate the

[20] I will focus on such binary regimes in Chapter V and reveal other binary constructions regarding identities and socio-material practices throughout the dissertation.

stereotypical, dyadic and conventional gender roles (Lorber 2004, 57; Johnson and Repta 2011). This situation, hence, demands more care in unpacking to what extent design[ing] performs and perpetuates normativities and contributes to corporeal and social segregation.

On the Verge of Gender, Sexuality and Queer Enactments

While the preceding academic and the age-old activist unravellings of gender stemmed mostly from feminist agendas, there have always been simultaneous struggles from the side of sexuality. In the activist scene, especially by the erstwhile gays and lesbians of Euro-America, ranged from the moderate homophile organisations of the late nineteenth century to the reformist gay and lesbian movements of the mid-twentieth century (Jagose 1996). Nevertheless, the blast of a rather radical LGBT activism ensued after the Stonewall riots that paved the way for a more mobilised and robust LGBT movement which gained remarkable strength worldwide in the following decades.[21] Moreover, heated debates and protests for the rights of LGBTI+ people snowballed during the AIDS crisis, from the 1980s onwards. These activist concerns were meanwhile accompanied and influenced by many significant scholarly interventions which challenged, in parallel, essentialism of dyadic sexuality, sexual orientation and dimorphic sex categories. Foucault ([1976]1990) bestowed a comprehensive understanding of [homo]sexuality in a historical breadth which evoked numerous succeeding theories on the subject matter. Similar to the revelation of gender as a social construct, in his seminal research *The History of Sexuality,* he put forth how 'homosexuality', not as a deed but as an identity attribution and stigma, was invented during the 1870s, as a modern Western concept (Foucault [1976]1990).[22]

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[21] Stonewall is considered as a milestone for the LGBTI+ activism worldwide. It was a days-lasting demonstration that burgeoned after the police's intrusion into the Stonewall Inn on 28 June 1969, an LGBTI+ club in Christopher Street in New York City, and subsequent arrests of many gays, lesbians, drag kings and queens and transgenders. The expansion of the effects of riots to the other countries—and continents especially to Europe and Australia—can be explained not only with the political atmosphere of the late 1960s worldwide, but also global, neoliberal and imperial hegemony of the United States over many other countries, especially language and cultural wise (Altman 1982; Jagose, 1996).

[22] Today it is known that the term 'homosexuality' was first introduced by the Austrian writer Károly Mária Kertbeny in 1869, in an anonymously written pamphlet opposing the Prussian Anti-Sodomy Law. Then, it was adopted by the German psychiatrist Carl Westphal in 1870 and Austro—German psychiatrist and the author of *Psychopatia Sexualis* Richard von Krafft-Ebing in 1886 as a form of psychopathology (Somay 2014). Foucault ([1976]1990), distinguishing homosexual identity from homosexual behaviour, claims that while before this adoption, 'sodomy' was considered as a deviancy and condemned theologically or legally, but was not treated as an identity.

In the meantime, some feminist scholars such as Adrianne Rich (1980) and Monique Wittig (1980) discussed sexuality more close to gender[23], pointing out the relationship between heteronormative sexual practices, asymmetry of genders, patriarchal family structures and reproduction-based sexuality (Jagose 1996). Like their contemporaries, instead of negotiating the recognition and inclusion of non-normative genders and sexualities, they urged to destroy all the institutions and regimes of normalisation that pathologise and marginalise the 'othered' bodies and claimed that the problem is not psychological, nor physiological as claimed in the medical discourse, but political. Therefore, a new politically subversive approach that would shake the foundations of taken for granted gender and sexual identities was needed. And it came in the name of *queer,* first as coined in the academic realm by the Italian feminist theorist Teresa de Lauretis in 1991, in her article *Queer Theory: Lesbian and Gay Sexualities*[24] and thenceforward widely used by numerous scholars.

As seen, while queer has served as a convergence between the earlier gender and sexuality studies, it has also diverged from any fixed identity category, and more, aimed to rupture any identity-driven fixity. Then, it would be erroneous to consider queer as a sheer identity politics of LGBTI+ individuals. Instead, queer resides in the intricate relationships, contradictions and unconformities between gender, sexuality and biological sex and problematises the very social construction of identity categories, by challenging heteronormativity and any form of oppressive hierarchal power structures (Jagose 1996; Levy and Johnson 2011; Çakırlar and Delice 2012; Güçlü and Yardımcı 2013). Queer rather signifies the identities "without an essence" as fluid, ever-changing and multi-dimensional, by defying the traditional and "binary system of social organisation that creates inequality" for marginalised bodies (Halperin 1995, 63; Lorber 2005, 7; Levy and Johnson 2011). It is, in the words of the

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[23] This statement—or to look at gender and sexuality as two parallel events—does not mean that the scholars and activists of sexuality did not hail from feminism—in fact, quite the contrary (Jagose 1996). Rather, I try to point out that while gender, sex and sexuality are firmly interrelated, they are not synonymous, and "they form the basis of two distinct arenas of social practice." (Rubin 1993, 33) However, although it used to be claimed that gender is a socially and sex is a biologically constructed phenomenon, for the last decades, scholars have been arguing that these two interdependent notions are both socially constructed, and one is not the precedent of the other (Greenberg 2002; Lugones 2007). Hence, during this article, I use gender and sexuality in tandem, yet not interchangeably.

[24] American literary scholar Terry Castle (2003) recounts that one of the first documented uses of the word queer can be traced back to the memoirs of the British diarist Anne Lister, as early as the 1820s, in which she frequently used the word queer in narrating her implicit lesbian desires and adventures. The contemporary and poststructuralist use of queer, with its new reclaimed meaning, dates back to 1969, in the American novelist Paul Goodman's ([1969]1991) *The Politics of Being Queer*.

sexuality scholar Eve Kosofsky Sedgwick (1993), a thread of possibilities and gaps that come to play when someone's gender, sexuality and identity cannot be articulated monolithically. Unlike feminist or homosexual politics, queer does not hinges upon 'naturalised' identities (i.e. man/woman, homosexual/ heterosexual) and integration politics, but it rests on the multitude of bodies which withstand the regimes that construct them as 'normal' and 'abnormal' (Browne and Nash 2010; Preciado 2011). Moreover, it undertakes to stimulate a broader social critique about not only sexuality and gender, but also regimes of power and knowledge that "shapes the ordering of desires, behaviours, social institutions, and social relations—in a word, the constitution of the self and society." (Seidman 1995, 128)

The erratic and indeterminate characteristic of the term hinders us from defining and uniforming it and remains a "difficult object of study; always ambiguous, always relational." (Jagose 1996, 96) Some scholars even render the attempt of defining queerness as an oxymoron, as Butler (1994, 21) puts it, "normalizing the queer would be, after all, its sad finish"; or as the performance scholar José Esteban Muñoz (2009) says, queer is not possible to catch, because it is always incomplete, always ongoing and inherently futuristic; or in the sexuality theorist David Halperin's (1995, 62) words, "there is nothing in particular to which it necessarily refers", but to anything "at odds with the normal, the legitimate, the dominant." In a similar vein, instead of using queer to demarcate certain identities[25], I approach it through its context-specific and subjective positionality "*vis-à-vis* the normative." (Halperin 1995, 62)

Besides this mercury-like characteristic that cannot be properly seized on, what I find particularly promising about what queer has been positing is its verb-like potentiality, especially in relation to design, as the parallel subject matter of this research. Akin to the aforementioned notion of *gender[ing]* as not "what one is", but "something that does" (Butler [1992]2014, 186) and the act of *design[ing]*—as I will further elaborate in the next chapter, *queer[ing]* is considered not only as an inert attribution, but as a verb*ly* deed and a performative phenomenon that has the potency of [re]configuring and transforming [human and non-human] things into something else. Interpreting this quality of the term as a move from 'human being' to 'human doing', the gender studies scholar Janet R. Jakobsen (1998) regards queer rather as a verb and set of ac-

[25] As Sedgwick ([1996]2014) stresses, while, for instance, some gays and lesbians might not associate themselves with queer, by living normative lives and conforming the status quo, some cis heterosexual bodies or bodies without homosexual desires might be much more subversive and marginalised that would 'vibrate the chords of queerness.'

tions than as a noun, actively deconstructing the nameable identities and norms, in other words, annulling them (Sullivan 2003). In a similar vein, decolonial feminist theorist Emma Pérez (2006, 4) expresses that she finds queer useful because of it being noun, verb and adjective that allows a queer scholar "to be queer, to queer and to exhibit queer ways." This approach emphasises that queer is not a subject or personhood, but an "intrinsically counter-hegemonic political enactment whose purpose is to queer normative sites, meanings, and subjectivities." (Youdell 2007, 2) In their anti-border manifesto, American activist collective *HAVOQ [Horizontal Alliance of Very (or Vaguely or Voraciously) Organized Queers]* (2011, 8) likewise articulates this active position aptly and stresses that instead of deeming queer as a who or a what, they see it as the *how,* the way in which miscellaneous "identities and communities overlap, merge and intersect." Redirecting and shuttling the focus from what to who, from who to how is significant for the approach of this research, as I construe queering as undoing/unmaking, as the otherwise of designing as doing/making. It is not that I place them as the poles apart, but as interchangeable counteractions in alliance that would potentially overturn the biased socio-material organisations.

The fact that queer theory opened new impressive horizons, not only empirically but also philosophically, for bodies that are stuck in rigid identity binaries all across the world cannot be disavowed. However, if queer claims to be what norm precludes (Ergül 2013) and provides possibilities of "pushing the limits of cultural acceptability and knowledge" (Geczy and Karaminas 2013, 8), then one should constantly be critical and vigilant about what this norm, knowledge and cultural acceptability implicate, for whom and who keeps being ostracised and disenfranchised in this narrative. Therefore, although I acknowledge the benefits of what queer has hitherto offered, I do not take the concept for granted, but rather remain cognisant of its shortcomings, social, political and material wise, which would jeopardise the possibility of *queering design.* In the next section, I will look at these shortcomings and clarify what kind of queer standpoint this research occupies.

De-centring Queer Feminism: Decolonial Intersectionality

On the Crossroads of Identities

Queer has been subject to heated debates since its emergence, due to controversies from identity politics to sexual subjectivity (Freccero 2006). Early oppositions came from feminist, gay, lesbian and bisexual activists who argued that deeming identity as fluid, insignificant and something to be eradicated would imperil the gains of their long-standing struggles against identity-based discriminations. Moreover, they excluded nonconforming gender identities, including queers and transgender individuals (Jagose 1996; Greenberg 2002).[26] In the meantime, queer theory—and gender performativity as its backdrop—has also been criticised by transgender scholars and activists of not giving due importance to the discussions about what gendered body, identity and enforced sex/gender system means to transgendered bodies (Namaste 2003; Halberstam 2012a).

Other criticisms were about the rapid dissemination and over-appropriation of queer theory insomuch as that it became almost a hackneyed term already in the 1990s (Butler [1992]2014). While Teresa de Lauretis, as one of the early theorists who adopted the term, soon dropped the idea due to its institutionalisation, David Halperin warned us against the normalisation of queer (Jagose 1996; Halperin 2003; Santos 2013). Such critiques also addressed the growing gap between the common queers living *in* precarious and arduous conditions and the privileged high-brow academia writing *about* queerness (Jagose 1996). This important imbalanced distribution of privileges within queer communities have been quite conspicuous not only in academia but also in LGBTI+ activism to the extent that it started manifesting itself as homonormativity and homonationalism in the last decades, engendering other forms of hegemonic

[26] While I stand against the in-group discrimination of transgender, transsexual and intersexual bodies in LGBTI+ activism, the discussion on whether identity politics should be maintained or eliminated is not the focus of this research. Rather, I am interested in and critical with the situations where certain identities, being strictly fixed, are the means of oppression, discrimination, privilege and favouritism. Like postcolonial queer theorists, I also understand identity not as a static qualification, but as a process, "an encounter, an event, an accident, […] multicausal, multidirectional, liminal." (Puar 2012, 59) Moreover, in line with the lesbian scholar Didi Khayatt (2002, 496), I agree that while identity might be burdensome for it renders bodies rigid and contrastive, it might also be "deployed for political struggle" to allow "for a recognition of common interests or oppressions around which to mobilize, politically or otherwise."

superiority of erstwhile sexually marginalised bodies over 'more marginalised' ones (see Duggan 2002; Puar 2007; Stryker 2008).[27]

These multifaceted hierarchies among feminists and LGBTI+ groups made these 'more marginalised bodies' question further: Does queer only apply to subjects that are Western[28], Euro-American, white, upper middle class, cis, educated, able, sedentary and authenticated?[29] Which queers have more power and privilege to speak on behalf of the subaltern queers (Spivak 1988); as the racialised, colonised and subordinated ones? Can gender, sex and sexuality be sufficient reference points for queer feminist politics while ongoing effects of colonialism, neoliberal capitalism and modernity still shape the body politics? And above all, are the notions of gender, sex and sexuality, as the products of Western colonial capitalism, commensurable to identify non-conforming bodies outside the Euro-American queer feminist canon (Allen [1986]1992; Oyewùmí 1997; Lugones 2007; Najmabadi 2006)? For instance, although queer theory has travelled to diverse geographies and cultures over the decades, its method and epistemic foundation remain anchored in the United States and Anglosphere, while queer studies from other areas (i.e. MENA—the Middle East and North Africa) are still treated as case studies rather than "an interruption of the canonical treatments" (Massad 2007; Puar and Mikdashi 2016, 216). This privilege and epistemic dominance of the West still "shapes what queer is, what it can do, and how it forms a field of knowledge that can affect the rendering of queer bodies elsewhere." (Puar and Mikdashi 2016, 217) Therefore, the foregoing inquiries entail a deeper epistemological, ontological and historical scrutinisation to unfold the conditions of various axes of power, also to elucidate the use of *queering* and its materiality in the context of this research.

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[27] Homonormativity is a concept that indicates LGBTI+ individuals who adapt into and benefit from heteronormative privileges including marriage, monogamy, healthcare and employment, by creating new norms and acceptability within queer—especially gay and lesbian—communities. Homonationalism signifies the nationalist ideologies and politics of some patriotic LGBTI+ groups who exclude and discriminate ethnic, racialised, immigrant and religious bodies, regardless of these bodies' non-normative genders and sexualities. These notions are important to mention, as this research positions itself against such normalisations and hegemonies created by 'privileged queers'.

[28] Western/Eastern is yet another dichotomy, sometimes substituted by Occidental/Oriental, First World/Third World, Global North/Global South and One-third World/Two-thirds World (Mohanty 2003a). Being cognisant of how each of them is employed or problematised in different contexts, in this dissertation I simply adopt the terms Western, Euro-American and Eurocentric. However, rather than indicating a direct territorial or cultural reference, these concepts imply the geocultural extension of colonial power, imperialism, modernity and "those educated under the hegemony of world capitalism." (Quijano 2000; Abu-Lughod 2001; Mohanty 2003a; Lugones 2007, 191)

[29] As will be seen in the next chapter, this is a similar question I ask for design (theory and praxis) while problematising its history and contemporary application. These parallel readings help converging design[ing] and queer[ing] further.

In fact, dissenting voices that strive for a thorough emancipation for all gendered, sexualised and racialised bodies have a much longer history, as old as colonialism (Kulpa and Silva 2016; Arvin, Tuck, and Morril 2013).[30] On the one hand, since the 1960s, Western—especially Anglophone—intellectual endeavours have been shifted to critical epistemologies, especially influenced by the worldwide social and political upheavals from black civil rights movements to feminist, gay and lesbian liberations and to the territorial decolonisation of the continents (Kulpa and Silva 2016). On the other hand, since this period, especially by the 1970s and 1980s, postcolonial critiques had already been denouncing Eurocentric knowledge production, the epistemic and ontic hegemony of the Global North, universalised binary construction of identities and 'whitestream' feminism.

One of the most significant contributions of these criticisms to queer feminism was *intersectionality*, a term coined by the critical race scholar Kimberlé Crenshaw (1989) and developed by black feminist scholars who pointed out that black women's experiences were neglected between white women's feminism and black men's blackness. What they tried to stress is that gender, sex and sexuality cannot be analysed meticulously without considering the greater 'matrix of power' that operate within other identity traits such as race, ethnicity, class, nationality, religion, ability and age (Lorde 1984; Crenshaw 1989; Collins 2000). In other words, one single body has a multitude of identity categories at play, and there are many different relations of power between bodies. This approach has been significant since it emphasised that neither worldwide inequalities nor the uneven distribution of materialities can be understood through a single-identity issue (Yuval-Davis 2006). Also, it revealed how the processes of gender, sexual and racial subordination—as the parallel and interdependent events—are both precondition and byproduct of the modern, colonial and neoliberal world system (Mohanty 2003a; Yuval-Davis 2006).

Against the Binary Constructions of Identity and Knowledge

Decolonial queer feminist scholars scrutinised such bodily conditions even deeper with the focus on coloniality, by demonstrating the very artificiality of

[30] For instance, scholars Maile Arvin, Eve Tuck and Angie Morrill (2013) stress that most of the indigenous and native feminists do not recognise the three waves of feminism of the West as the veracious feminist history, as their struggles against the colonial violence (i.e. gendering, sexing, torturing, slaving, raping, trafficking, slaughtering) date back to the fifteenth century.

identity categories, reproduced through cultural, linguistic and geographical subjugation (see especially Anzaldúa and Moraga 1981; Anzaldúa 1987).[31] Since the artificial production of genders, sexes, sexualities, races, classes and other identity categories through material reconfigurations is central to this research, this aspect of decolonial critique deserves a further emphasis. Tracing the histories of gender and sexuality from a non-Western standpoint, these scholars has been revealing how

> "[c]olonialism did not impose precolonial, european gender arrangements on the colonized. It imposed a new gender system that created very different arrangements for colonized males and females than for white bourgeois colonizers. Thus, it introduced many genders and gender itself as a colonial concept and mode of organization of relations of production, property relations, of cosmologies and ways of knowing." (Lugones 2007, 186)

This argument underlines that dimorphic biologic sexes and genders, as subordinated woman/female and subordinating man/male were the introduction of the coloniser to the rest of the world, which transformed all social systems into hierarchal, heterosexist and patriarchal control (Allen [1986]1992; Oyewùmí 1997; Lugones 2010). This process went hand in hand with the racial inferiorisation, dehumanisation and humiliation of the colonised regarding their alleged 'hypersexuality' and 'sexual passivity', perceived as monstrous and deviant by the Western occupier (Lugones 2010). Moreover, these new identity systems and the entire Western logic imposed itself through the constant segregation, hierarchal schemes and binary classification of the bodies: not only as man/woman, female/male, feminine/masculine and homo/hetero, but also as black/white, primitive/civilised, superior/inferior and human/non-human (Anzaldúa 1987; Lubhéid 2002; Lugones 2010). This process of dichotomisation deserves a closer attention, since it has been one of the most salient issues in gender scholarship and activism, especially brought up with the rise of queer studies by the 1990s (see

[31] Coloniality signifies that although colonialism seems to be a bygone history, its complex structural and imperial power perpetuates today. Peruvian sociologist Anibal Quijano (2007) propounds four interrelated prerequisite domains of coloniality: control of authority (through political administrations, borders and nation-states); control of economy (through labour exploitation, consumption and capitalist production); control of subjectivity (through imposition of Eurocentric world-view and knowledge) and control of gender and sexuality (through heteronormative reproduction and nuclear family structure). Decoloniality is a deconstructive endeavour that unveils the logic of coloniality and urges to 'delink' from the modern capitalist economies and universalised modes of knowledge production (Anzaldúa 1987; Quijano 2000; Pérez 2006; Mignolo 2007; Lugones 2007; Maldonado-Torres 2007). I argue that since all these domains of control are developed and sustained by material practices, a decolonial detachment from the contemporary understanding of design shall also be understood as an urgency rather than an alternative movement.

Butler 1990; Sedgwick 1990; Fausto-Sterling 1993; Lorber 1996). Apart from Butler's (1990) aforementioned formulation of *heterosexual matrix*, Sedgwick (1990) also addresses the binary oppositions of heterosexuality/homosexuality by laying bare how these categories have pestered the twentieth-century Western culture as a malady. The neatly classified and dichotomised identity categories, which paved the way for,in the words of American writer Julia Serano (2007), 'oppositional sexism', have been to the detriment not only of a cis heterosexual woman suffering from her 'inferior' position to its opposite, but also of bodies all across the world that are gays, lesbians, genderqueers, transgenders, intersexuals and the myriads of other sexual and gender orientations (Fausto-Sterling 1993; Lorber 1996; Greenberg 2002).

To counteract these artificially constructed polarities, postcolonial and decolonial feminist thinkers have been tracing back their historicities and circumstantiating how the binary system of gender and sexuality were introduced as a part of the Western colonial project. Their endeavours can be also regarded as a response to the liberal, assimilationist and inclusivist politics that either 'tolerate' non-cis-heteronormative identities or deem them as additive to the existing dimorphic categories. Rather, these thinkers, by refusing to take the Western binary logic for granted, have been trying to deconstruct the grand narrative around gender and sexuality, in a similar way I embark on propounding for design. For instance, refocusing the 'coloniality of power' as the 'coloniality of gender', Argentine feminist philosopher María Lugones (2007) points out that biological sex dimorphism, binary sexuality, and the 'colonial/modern gender system' are the extant reinventions of 'civilised' West, which inherently underpinned the polarisation of bodies and monopolisation of any form of material and epistemic production. Consequently, this Western-oriented gendering and sexing process underpinned the polarisation of bodies, monopolisation of knowledge production and corroboration of "global, Eurocentred, capitalist domination/ exploitation." (Lugones 2007, 189; 196)

In line with this argument, in her controversial book *The Invention of Women*, the Nigerian feminist scholar Oyèrónké Oyewùmí (1997) pursues the invention of socially constructed gender roles and derivation of patriarchy in Westernised cultures. She investigates some of the pre-colonial African societies and tribes and reveals their erstwhile non-binary sexual lives and social organisations. She demonstrates in her research on pre-colonial Yoruba

culture in western Nigeria that in their non-gendered society anatomic females were not subordinate due to their female anatomies (Oyewùmí 1997). According to Oyewùmí, individuals who had not been biologically assigned women, were defined and fixed as a gender category after the colonial turn.[32] As this construction was both introduced by the coloniser and welcomed by the colonised males as a result of power interests, 'the new woman' was derogated not only racially but also socially and sexually. Therefore, the agonising effects of binaries were entangled not only within the oppositions of heterosexual matrix, but also in superiority/inferiority, whiteness/blackness and humanity/dehumanity. As Lugones (2010, 744) states, "the central dichotomy of colonial modernity" is "the dichotomous hierarchy between the human and the non-human" as the civilised Western and the enslaved indigenous, as well as "males [as] not-human-as-not-men, and colonized females [as] not-human-as-not-women." In other words, the bifurcated conception of gender and sexuality inseparably goes hand in hand with racial segregation, and class inequality as a consequence, as another prominent extension of modern-colonial-capitalist hegemony (Quijano 2000; Greenberg 2002; Lugones 2007); and divides bodies further into poor/wealthy, superior/inferior, rational/irrational, primitive/civilised and traditional/modern (Lugones 2007, 192).

As the number of such binary oppositions can be increased, at this juncture I am leading up to remark the numerous divisions that directly impact our bodies and lives detrimentally. To wit, this dimidiated regime is not solely limited to Cartesian duality of body/mind[33], but expands to the compulsory creation of different/other as the hallmark of the modernist ontology permeated into "the whole conglomerate of sciences and disciplines" based on dividing, dominating, controlling and exploiting bodies and knowledge, which the French feminist theorist Monique Wittig (1980, 210) calls "straight mind".

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[32] This argument is not to blindly assume that dichotomous gender and sex had not existed in pre-colonial societies before Western occupation, as neither there are sufficient number of studies to prove this argument, nor pre-colonial societies were homogenous. For instance, recounting the pre- and post-colonial history of Mexico, Chicana scholar of feminist and queer theory Gloria Anzaldúa (1987) indicates the existence of the binarism in gender and sex, yet with non-oppressive connotations, perceptions and mythologies behind them.

[33] Dating back to the Ancient Greek philosophies, Cartesian dualism is a concept introduced by the philospher René Descartes in the seventieth century which principally divided the 'substances' of human into body/mind and mental/material. While body refers to the physical and concrete location of the material body, hence "irrationality, passion and moral corruption"; mind indicates a non-extended thinking thing, "as the seat of reason and restraint." (Bakare-Yusuf 2003) This duality not only rendered 'the self' as split into two radical oppositions but also paved the way for other akin dualities such as subject/object, nature/culture and public/private which privileged men and masculinity while subordinating women and femininity; therefore it has been strongly criticised by especially poststructuralist feminists.

These modern, colonial and—as Lugones might have added—Western capitalist practices are the systems of "classification and representation, which lend themselves easily to binary oppositions, dualisms, and hierarchical orderings of the world." (Tuhiwai Smith 1999, 55) Consequentially, this ontology that systematically reproduces binarisms maintains gender dominance and sexual oppression as a vicious circle (Strega 2005). Moreover, it is not an overdue process of a colonial epoch, but is still systematically and globally perpetuated.

Problematising this Western ontological and epistemological imposition prevailing all across the world, Iranian-American gender theorist and historian Afsaneh Najmabadi (2006) contends the limitation, if not impossibility, of applying this modern binary logic of gender and sexuality (i.e. homo/hetero and trans/cis) to the other geographical and cultural contexts as a universal truth. She criticises not only the essentialisation of sex as a fundamental truth to one's selfness and social relationships, but also our participation in "regenerating the binary of male and female bio-genital difference as the defining mark of that truth" whenever we attach *same-* or *opposite-* onto this truth (Najmabadi 2006, 17). Moreover, she propounds that the notion of same-sex always implies and entails an opposite-sex (Najmabadi 2006), similar to Sedgwick's (1990, 9-10) argument that "the ontologically valorized" dominant side of the categories "actually depends for its meaning on the simultaneous subsumption and exclusion" of the subordinated one. In other words, the alleged legitimate side of gender and sexual identity is always contingent upon the definition of its *other*. This construction makes any identities on or out of margins either impossible or anomaly; for instance belittles concupiscence between two or more women or "translates any fractures of masculinity into effeminization." (Najmabadi 2006, 14) Searching for possible futures and ways of being for diverse sexualities "elsewhere and else-time of modern Euro-American landscape" (Najmabadi 2006, 16), she also problematises the erstwhile useful and guiding, but today's hampering third and fourth gender categories.[34] So, her very initial question implicitly and inherently rejects "adding a third term or by consolidating a binaries into a

[34] For instance, the gender-based change in the Swedish lexicon was considered revolutionary. Although debates around the linguistic segregation for gender definitions have been going on for decades, *hen*, gender neutral pronoun for *hon* (she) and *han* (he), was admitted to be added in *Svenska Akademiens Ordlista*, the lexicon of terms of the Swedish Academy, in 2014 (see also Chapter VI). Another example can be the word *hir*, introduced by writer Leslie Feinberg in 1998, the phonetic mix of *his* and *her* in English. Najmabadi (2006) states that this kind of endeavours was politically important, especially in the way they brought a potential crack in dimorphism; nevertheless we should outperform them for the multitude in queer politics.

single category or spectrum (as in the case of the Kinsey scale[35])" (Boellstorff 2010, 222), but tends to abolish all kinds of constructed and taken for granted use of gender, sex and sexual orientation categories.

This condition confines us to the repetition of the same binary way of thinking, even when we undertake to challenge them. Thus, Najmabadi urges to go beyond bilateralism, by disputing whether even gender and sexuality are useful categories for identifying bodies and their multifarious different needs and desires. She provocatively asks "to the extent that we continue to narratively reproduce gender binaries, are we not naturalizing…gender, despite our best intentions?" (Najmabadi 2006, 12) This question instigates the possibility of renouncing the very employment of concepts and opening up non-categorical and non-hierarchal imagination of identity-making.[36]

Digging Colonial Grounds, Finding Queer Bones

What the foregoing decolonial thinkers point out is that these bodily segregations, discriminations and systematic exclusions are not distant memories, but still troublesome worldwide, even in the queer feminist context, especially when it comes to bodies that are black, Muslim, Chicana, Native, indigenous, immigrant, undocumented or disabled. However, it is not to victimise these bodies further, as their Western counterparts have been doing for the last decades by trying to 'save' their 'over-oppressed' sisters and comrades from the Global South (Abu-Lughod 2002; Petzen 2012).[37] Rather it is to uncloak the structural violence and the disguised complicities with which people who benefit from the coloniality of gender are involved.

Bearing in mind these disclosures of the ongoing superiority of the West over 'others' and of its hegemonic gender and identity system, I now go back to similar questions: Are gender, sex and identity categories adaptable to 'other' geographies, cultures and contexts outside Western and Euro-American

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[35] Also known as *The Heterosexual-Homosexual Rating Scale* and developed by the American biologist Alfred Kinsey et al. in 1948, Kinsey Scale is a measurement that ranges human sexuality between 0 as exclusively heterosexual and 6 as exclusively homosexual; while all the numbers in between represent different rates of bisexuality. See http://www.kinseyinstitute.org/research/ak-hhscale.html#what Accessed May 6, 2016)

[36] I will focus on the practicality and discursive aspect of this matter in Chapter V.

[37] I will later mention briefly how such attempts of the Western LGBTI+ and feminist organisations of saving their Eastern 'counterparts' were employed through the use of design.

binary logic? Can all the non-normative genders and sexualities be read through Western medical and pathological terms such as 'homosexuality', 'transsexuality', 'transgenderism' and intersexuality'?[38] Are 'other' non-conforming gender roles and sexual acts doomed to be seen as variations of centralised binary categorisations?[39] As mentioned above, scholars and activists, including myself, have long been answering 'no' to these questions and rejecting the alleged universality and continuous reproduction of such categorisations to challenge the sexual imperialism of the West over East and "seemingly inevitable priorness of US/European sexual economies." (Massad 2007; Wieringa, Blackwood, and Bhaiya 2009; Halberstam 2012a, 343) Moreover, questioning the usefulness of these categories beyond North American and European formations, once again, Najmabadi (2006) incites that even to take the concepts 'gender', 'sex' and 'sexuality' for granted as a departure point for analysis is to get stuck in the same epistemic imposition. Hence, I argue that developing new ways of reading bodies, divulging the effects of hegemonic power on these bodies and tearing down the dominant binary logic to its smallest fragments is necessary if we want to exist and practice "outside a modernist framework which is based on a racialized, neoliberal order." (Petzen 2012, 98)

As a result, in the light of the preceding theories and critiques, I re-situate my positionality in relation not only to gender, sexuality, identity, power, politics and queer[ing], but also to material practices and design[ing]. My approach to

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[38] Today we are informed that there were/are many pre- and post-colonial tribes and societies that have been living outside Western binary gender and sex system and comprising many gender-variant individuals; such as *two-spirits*, also called *berdaches,* in indigenous North America, *hijras* in South Asia, *xaniths* in Oman, *marimachas* in Mexico, *ladies* and *toms* in the Philippines, Taiwan and Thailand, *onnabes* in Japan, *virgjineshas* in Albania and many others that have yet to be researched (Lorber 2004; Wieringa, Blackwood, and Bhaiya 2009; Halberstam 2012a; Geczy and Karaminas 2013). Although in the recent years these non-Western practices became inspirational and oft-used in queer and transgender studies to demonstrate 'alternative' ways of living outside binary roles, they should not be read and judged with the Western codes, as 'transgenders', 'third-genders', 'intersexuals', 'drags' or such. Rather, they should remind us that there are not two or three but miscellaneous ways of being outside the modern system of thinking, which have been long confined in dichotomisation.

[39] Butler (1990, 18) calls this "the effort to include 'Other' cultures as variegated amplifications of a global phallogocentrism". Opening the discussion further, Irvin Cemil Schick (2014), researcher of the Ottoman Empire sexuality, argues that the question is not, for instance, whether a [homo]sexual act existed in non-Western societies back in the days, but how this act was perceived and named in its very temporal, cultural and geographical context. He asks whether people in history understood these sexual acts as we understand today. For instance, is it possible to deem an act that has taken place in the Middle East in the seventeenth century 'homosexual', with the term that was invented in the nineteenth century Europe based on the homo/hetero binary?

these issues is thereby informed and inspired by the intersectional[40] and decolonial queer feminism. With that, I understand gender, sexuality, heterosexism and patriarchy not as problems that can be addressed separately, but as interdependent vectors of power that cannot be analysed without a historical, epistemological and material reading. Surely, it is not to dismiss the scholarly and activist—and both—endeavours that have been emerging from the Western context, but rather to approach them critically to divulge whose inclusion/privilege is someone else's exclusion/oppression. Nor is it reasonable to abandon the notion of queer because it has been partially appropriated, pinkwashed[41] and institutionalised. I would rather utilise the potentiality of what queer theory entails. As the Middle East scholars Paul Amar and Omnia El Shakry (2013) sum up

> "[…]the spirit of radical questioning and the confrontation of curious conjunctures of power cannot be dismissed as merely a European or Enlightenment project of domination […] Queer theory, as both an analytical framework and a methodology, invites us to explore how power crosscuts our understanding of sexuality and the norm, while remaining particularly attuned to how non-heteronormative practices, desires, and categories of sex and gender are rendered intelligible in historical and contemporary contexts." (331-332)

Moreover, this framework is of interest not only to gender and sexuality, but also to their reification through design[ing]. Likewise, instead of deeming design as an instrumental practice that occasionally engenders some erroneously biased and gendered goods to be fixed, I consider it being a first-hand agent in executing colonial identity system, since its emergence as a discipline and its partaking in the global capitalism. I argue that in order to deconstruct oppressive and discriminatory gender and identity regimes

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[40] It is important to mention that I am also informed about the alleged limitations of intersectionality. Scholars already claimed that intersectionality started being 're-whitened' by continental feminism as a rather instrumental term and divided identity categories strictly (see McCall 2005; Yuval-Davis 2006; Phoenix 2006; Petzen 2012; Salem 2016). For instance, race and gender scholar Jasbir Puar (2012, 54) stresses that intersectionality always recreates 'the other' (as the black woman), and to use all those different intersecting categories as the products of colonial modernity is to accept the "Western/Euro-American epistemological formation". Instead, she suggests moving from intersectionality which treats identities as "separable analytics" to 'assemblages' which is "attuned to interwoven forces that merge and dissipate time, space, and body against linearity, coherency, and permanency", deployed along a horizontal and vertical axis (Puar 2005, 127; Puar 2012). I take these criticisms into account and reserve them for my future research in order not to digress here.

[41] Pinkwashing refers to the political strategies of organisations and nation-states that promote themselves as LGBTI+- and feminist-friendly, mostly to whitewash their detrimental national and international politics (see especially the U.S. and Israel).

embedded in and enacted through material productions, as the venture of *queering design*, one has to scrutinise the intricate power relations behind them and their modern/colonial/capitalist logic. As María Lugones (2007) befittingly puts it,

> "[t]o understand the relation of the birth of the colonial/modern gender system to the birth of global colonial capitalism—with the centrality of the coloniality of power to that system of global power—is to understand our present organization of life anew." (187)

Therefore, I will now adduce some historical and contemporary events that would demonstrate how gender, sexuality, race, class and other identity categories embedded in *the body* have been indissociably constructed through material [re]configurations from medical to spatial arrangements. These following sections will not only shed light on how materialisation as shaping and governing bodies is central to queer politics and body politics, but also will be a transition to the next chapter which will focus on the disciplinary context of the design[ing].

Material Production of Identities, Material Bodies

Designed Bodies by Performativity and Embodiment

As already mentioned earlier, just like I take on the decolonial queer feminist premise stating that gender and coloniality cannot be detached from modernity and capitalism, I also argue that design as a modern practice is at the very heart of, and even constitutive of, capitalism and coloniality. Thus, deductively, design[ing], has always been complicit in reproducing normative genders, sexualities and identities from the simplest image to chains of global mass productions. However, such complicities, oppressions and privileges they engender do not come from some external abstract forces, but they are reified in and internalised by an omnipresent domain that lies at the centre of all these politics: *the body*.[42] I consider the body as a junction, an intersection set of a Venn diagram that comprises all the issues this research touches upon. I

[42] Although due to the subject matter of this dissertation I keep my focus on the human body, I do not embrace an anthropocentric viewpoint that prioritises human being as the most affected living being from the effects of coloniality, modernity and capitalism.

see the body not only as the outlet, the host and the motive of all the vicious actions of colonising and gendering, but also as the destination, the outcome and the *matter* itself. Moreover, this human body, as individual and social body, has always been both the subject of queer feminist politics as a "contested site of knowledge production" (Bain and Nash 2006, 99; Lorenz 2012) and

> "an important site of academic theorizing and scholarship. Many theorists have argued that the body serves as a metaphor for culture and society and, as such, that the body can and should be read as a text onto which societal norms and systems such as gender are inscribed." (Johnson and Repta 2011, 33)

Although I concur with the foregoing statement, I do not agree that the body can be read as a mere metaphor that can reflect social structures as an inanimate mirror. I rather see the body as a ceaseless machine that engulfs in, processes, emits and conditions all the social, political and economic structures. Therefore, this body is itself a "political construct"; "a product of such systems of representation rather than the means by which we encounter them." (Colomina 1996, n.p.) As the Australian feminist theorist Elizabeth Grosz (1994) aptly puts it, bodies

> "[…]are not only inscribed, marked, engraved by social pressures external to them but are the products, the direct effects, of the very social constitution of nature itself." (x)

When I talk about the body, besides its organic qualities, I also indicate its inorganic aspects, its very materiality that "plays an *active* role in the workings of power." (Barad 2003, 809) While the body with its tangible existence that occupies time and space is inherently physical, its materiality is amplified each time it encounters with objects, spaces and sites—which is at all times. Within these constant encounters and mutual relations between *body* and *thing*, the human body becomes a material assemblage of things, of the organic and the inorganic, of the self and the artificial designs (Puar 2008; Lambert 2015). This *becoming* happens, once again, through performativity, as linked "not only to the formation of the subject but also to the production of the matter of bodies." (Barad 2003, 808) It occurs through the reiterated

embodiments[43] of materialities surrounding us—accompanied with other discursive, social and cultural elements. Through such performative materialisations, bodies cannot be regarded anymore as entirely exterior and subordinate, but as 'embodied agents' (Butler 1988).

Within this framework, to go back to my starting point, it means that coloniality, modernisation and the process of gendering, sexualising and racialising function through designed materialities that are imposed on bodies and that, in turn, are embodied and reproduced by these bodies.[44] Yet, this logic does not occur unidirectionally, as the bodies are already designers and conductors of materialities and, by extension, responsible for the reification of gendering and normalising the ways of being. This chain of events is like a chicken-egg situation, demonstrating that identity-making is cyclic and entangled. Even though the *terminus a quo* is unknowable, it always revolves around the body. For instance, a designed object, let it be a garment, shapes and constructs the body according to this garment's particular cultural or socio-political meanings. When a body dresses this garment, it automatically embodies those meanings and stereotypes, too (i.e. being a woman, gay, butch, upper middle class, oriental, old, promiscuous, rebellious, religious and so forth); moreover, this body is rather perceived as an attributed personification than being itself. It is not clear whether the garments had harboured these attributions before or the bodies created these meanings by performing them. In any case, garments, as well as other material configurations from consumer goods to spatial organisations, become inseparable parts of the body to the extent that they create the *designed body*. In this *material body*, 'body' and 'thing' together are so much implicated in each other that they become extensions of each other as a "two-headed perception" (Massumi 2002, 95), or in the words of the feminist STS scholar Donna Haraway (1997), as a "techno-

[43] While the material body and embodiment are significant in this research in terms of their connection to design, it is important to mention that especially in postcolonial queer theory, *disembodiment* has recently been a more discussed issue, emphasising the separation of things from their material forms, as a kind of deconstruction, until a point that they do not bear any physical form anymore. This can be understood as a return to spirituality, primordiality and the forgotten sides of the human-nature. To stay focus on my arguments, I will stick to the material aspect.

[44] As I mentioned before, this statement does not imply that without design, there would have been no colonisation or gender, sexual and racial segregation. Rather, I claim that many violent acts would not have easily happened—or some not have happened at all—without certain material practices (i.e. one can think of the production of slave ships that have trafficked millions of racialised bodies in slavery; and what slavery and racism would have looked like without design of these vehicles) (Lambert 2015). Scholar David Eng (2001, 142) puts in a similar way and claims that "colonial ideals of heterosexuality and whiteness acquire their efficacy only in and through a reiterative structure of citationality and a material structure of the circulation of commodities, capital, and knowledge on a global stage."

body", something between human and thing, an organism and a machine (Preciado 2008, 111).

I find these embodied and performative materialities of the body crucial to this research, since, as I stated before, almost all the material productions have direct impacts on the bodies, especially on the ones that are subjugated, discriminated and excluded due to their artificially made and physically embodied genders, sexualities and identity attributions. There are hundred of thousands historical and contemporary accounts that would instantiate how the imposition of identities and reproduction of discrimination has happened through various material practices all across the world, regardless of their mediums.[45] Since the effort of unfolding is crucial to undo them, I will briefly trace the histories of some of these accounts, by digging their pasts and connecting them to the present.

'Body as Artefact' in Techno-political Ecologies

One of the most pivotal material means that have been directly arranging bodies according to modern/colonial/capitalist gender, sex and race codes has been medical technologies, as another medium of designed materialities. From pharmacological to surgical configurations, medical interventions—as one of the most unmediated ways to apply normative ideologies on bodies—have been used in a wide array of goals from harnessing the populations under domination to setting certain mental, psychological and physiological enactments as the new *de facto* bodily conventions. For instance, drawing from the case of the Spanish colonial administration in Morocco, historian Isabel Jimenez-Lucena (2008) demonstrates how the modern Western medicine has played a significant role in implementing colonising strategies of Spain on Moroccan women not only ideologically but also materially. She argues that colonial health policies governed gender relations through universalising an 'ideal' female model, elevating occidental gender relations above oriental ones and keeping women subordinated in professional and personal relationships (Jimenez-Lucena 2008). She exemplifies how some erstwhile new medical technologies, such as pregnancy test, snatched Muslim women's "traditional medical authority pertaining to pregnancy, while expanding Western

[45] I will particularly focus on the sartorial, discursive and spatial means in Part II.

authority within Muslim family legislation", which entailed, even implicitly, "the acknowledgement of Western superiority." (Jimenez-Lucena 2008, 14) Besides, there were many other medicative apparatuses, from intra-uterine devices to contraceptive pills, that were unsafely tested on women in, for instance, Puerto-Rico and Palestine-Israel, who were not informed about neither the rationale nor side effects of these technologies, since these colonised women were already treated as incompetent, benighted and inferior (Prado de O. Martins 2017). Consequently, not only the reproductive abilities, organic qualities and vital activities of these bodies have been irreversibly altered through such organic-inorganic material regimes, but also the very perception and knowledge of these bodies on the ontologies of gender, sexuality, race and the self.

Philosopher Paul B. Preciado has long been writing about the close links between medical technologies, design, capitalism, and gender, sex and sexual economy. In his seminal book *Testo Junkie*, Preciado (2013a) gives an extensive critical history of how the binary system of gender, sex and desire have been stabilised and materialised through biotechnologies, especially during the post—World War II, as a new area of interest and business in 'advanced techno-capitalism', as important as informatics, electronics, cybernetics and communication (Preciado 2008, 105). He argues that from antidepressants to contraceptives, from fertility and sterility pills to testosterone, erection capsules and surgical apparatuses, this biotechnocratic regime scientifically and legally reproduced femininity/masculinity, hetero/homo, female/male and cis/trans binaries, just like other medical conditions such as depression or schizophrenia (Preciado 2013a).[46] More and more, through the alliance between design, technology and the inventions in pharmacology, "biochemistry, embryology, endocrinology, psychology and surgery", doctors and physicians became able to control, manipulate and change the very corporeality and identity of the human body (Fausto-Sterling 1993, 24). They eliminated the bodies who have been blurring such normative divides or being on the inferior side of the hierarchies; by castrating, ostracising or assimilating them even since their early ages (Fausto-Sterling 1993; Greenberg 2002). For instance in most medico-corporeal operations, both infants having XY chromosomes with an 'inadequate' penises and XX infants with an 'adequate' penises have been operated into females, since manhood is

[46] This included the introduction of yet another medico-pathological terms such as intersexuality in the 1940s and transsexuality in 1954.

related to having a penetrating penis, with an 'acceptable' size, regardless of the other hormonal, genotypical and phenotypical characteristics (Greenberg 2002). This process of determining intersexual individuals' gender, sex and sexuality without their consents became feasible only through material possibilities of technology (i.e. machines, computers, medical paraphernalia, electromagnetic waves) and, by extension, design. Such 'technologies of gender' (de Lauretis 1987), moreover, are always amplified not only by legal institutions which would decide, for instance, the ability of travelling, employability, coupledom and access to health and education of gender nonconforming people; but also by the other less explicit visual and discursive practices such as family, religion, education, media, art, language, literature and film (Greenberg 2002).

Within this immersive "techno-political ecology", Preciado (2008, 112) asserts that categories of gender and sexuality cannot be simply concepts, ideologies or performances; but they are "somatic-political fictions" that are internalised and materialised by their own subjects, as an artificial reality. Contrary to the disciplinary societies' external devices controlling the bodies architectonically, in our *pharmacopornographic*[47] societies, technologies penetrate into the body, become an integral and interior part of it and turn into the body itself, as the "*body as artefact.*" (Preciado 2008, 108) This phenomenon also shows the intricacy of embodiment and the amplification of performativity, when materiality not only simply designs the bodies, but also brings them into being —or prevents them from coming into being.[48]

As seen, the medico-material process of 'genderization' and 'gender programming' has been efficiently used to maintain the 'heterosexual matrix'; which, in the equation of Preciado (2008, 112), means "individual=a body=a sex=a gender=a sexuality." Moreover, sexology practices always went hand in hand with racial segregation and eugenics, especially in the U.S; therefore the rigid boundaries between bodies as black/white, oriental/occidental and

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[47] This term has been developed by Preciado as a response to Michel Foucault ([1975]1995), who argued that at the end of the eighteenth century, especially the West witnessed a shift from sovereign societies to disciplinary societies. Within the disciplinary regimes, biopower controlled every single aspect of the life of the modern individual, through disciplining knowledge, education, health, punishment, population, social orderings, security, economy, sexual relationships, gender, demographic statistics, hygiene and their designs (Preciado 2008; Amar and El Shakry 2013). However, according to Preciado (2013, 33-34), we shifted to a *pharmacopornographic era,* as the "biomolecular (pharmaco) and semiotic-technical (pornographic) government of sexual subjectivity." In this regime, gender cannot be treated as merely imposed, but "nets of bio-political materialization." (Preciado 2008, 112)

[48] Therefore, the materiality of bodies is not only about *biopolitics* or *pharmacopornopolitics*, but also about *necropolitics* as politics of death that determine who will die and how (Mbembe 2003).

ethnically desirable/undesirable also became materially demarcated (Somerville 2000; Greenberg 2002; Pérez 2006). Especially after the World War II, the passion of the West in human mapping through genealogical research, DNA tests, blood analyses and management of phenotypical molecules paved the way for the further classification of bodies as normal/ deviant, healthy/disabled and us/others (Preciado 2013a).

Surely, these systematic corporeal categorisations have never been left as mere scientific or statistical data, but always actualised as physical segregations that clearly set the superiorised side of these hierarchal binaries apart from the inferiorised side of identities. There are many tangible mediums to actualise this segregation materially, some of which I will touch upon here. Among others, for instance, the arrangement of environments has been a crucial one, as being actively used to divide societies since the early periods of colonisation, from plantations to residential areas and common spaces. Political scientist Langdon Winner's (1980) account is not a sporadic but a prevalent one when he talks about how during the twentieth century, many bridges and overpasses of the highways of New York were intentionally designed extremely low so that buses could not access to certain beaches and public parks. Here, while buses represented 'poor people and blacks' who were doomed to use public transit, automobile was for 'upper' and 'comfortable' middle class, two of which were segregated not only socially but also physically, based on the designers' "social-class bias and racial prejudice." (Winner 1980, 124) While there could be found numerous examples about such public divisions, for example in the history of the apartheid regimes (i.e. public bathrooms, prisons and private houses, as I will discuss in Chapter VI), they are not bygone phenomena. It is not a coincidence that the neighbourhoods of underclass communities of colour are still located in the most contaminated parts of the residential areas. As the postcolonial feminist scholar Chandra T. Mohanty (2003a, 511) portrays, "three out of five Afro-Americans and Latinos live near toxic waste sites"—if they are not imprisoned —"and three of the five largest hazardous waste landfills are in communities with a population that is 80 percent people of color." Today this environmental racism and sexism in big scale continue in full blast through the rapid gentrification of cities which pushes not only the underclass, ethnic and racial minorities, but also other 'unwanted' bodies (i.e. transgenders, disabled bodies, sex workers, drug addicts) towards the outskirts. These places of inhabitation —as well as 'workplaces, streets, households, cyberspaces, neighbourhoods

and prisons'—are the stages of the performativity of the "raced, classed, national, sexual bodies" and the microcosms of their survivals, within all its contamination that diffuses into them, becomes part of them (Mohanty 2003a, 516).

Along with the foregoing examples, many sartorial, artifactual, visual, digital and discursive practices have been complicit in materialising identities and social inequalities, some in more cruel, some in more obscure ways. One can recall, for instance, material and spatial arrangements used in one of the most disgraceful events in the history, the Nazi concentration camps. Along with the encampment of the bodies, the regime also had badges that were designed to categorise the prisoners according to their race, ethnicity, sexual orientation, political ideology, mental condition, criminal record and other 'undesirable' qualities (i.e. prostitution, fortunetelling, drug addiction).[49] Such an instrumental labelling system, through stylistic, chromatic and artifactual designs, was nothing but a materialisation of *body-things,* as well as of racism, sexism, homophobia and hateful discriminations. It not only rendered bodies as tagged representations and embodiments of their enforced identities, like empty sacks, but also determined their way of living and dying. This kind of labelling still prevails today in other forms, as surveillance technologies and border hi-tech security systems. They catalyse racial profiling of potentially 'terrorist' bodies, illegalising people with 'wrong' identity documents, and intimidating transgender bodies when it is detected through these scanning technologies that their biometrics, birth-assigned sex and gender are not compatible.

On the other hand, this social division can also be achieved through low-cost and low-tech artefacts such as garments, the most apparent bodily objects, which have been effectively labelling bodies and stigmatising the other ways of appearing in public (i.e. cross-dressing by gender-bending people, veiling by Muslim women, undressing by native cultures, as I will discuss in Chapter IV). Or, such as the use of language and discursive practices, as one of the most implicitly, yet vigorously enacted material phenomena, which designates, characterises and linguistically—thereby performatively—segregates the world according to the binary logic (as will be discussed in Chapter V). Or, such as mass produced objects; even decorative ones. Today,

[49] The downward looking pink triangle, which was to label homosexual gays in the camps, was later reclaimed by gay activists and activist organisations such as ACT UP and became the symbol of the movement.

for instance, many shops in Portugal have a green ceramic frog on their showcase or doorsill; frogs in different sizes and postures, but always with a ludicrously caricatured face. These frogs are not there as innocuous decorations, but displayed to keep Romani people out of the shops, to scare them away by exploiting their specific cultural beliefs and mythologies. This simple material object obstructs the movement, orientation and spatiality of a certain community based on the ethnicity of its peoples without any legal or institutional support, but solely through material production. It achieves the intended segregation, merely using the 'power' of the materiality of a designed object—mostly along with the aforementioned sartorial stigmatisation—while maintaining the age-old racism and xenophobia towards Romani people.[50]

Through these multifarious examples, whereas I have hitherto argued that material practices keep segregating and governing our bodies according to the colonial/modern/capitalist identity system within the aforementioned techno-political ecology, the picture should not reflect the bodies as passive victims. As long as the oppressions exist, there are always counteractions against them which are fought back through the same tools of artificiality; symbolic or literal subversions of material practices. Queer bodies—and bodies in resistance—have been interrupting and overturning the expected gender and identity representations, embodiments and performativities, by undoing the norms and themselves. In the following section, I will take a look at how various influential bodies and collectives enacted this process of undoing—as undesigning and queering—through diverse material means. Although these deconstructive 'anti-' attempts have never been considered as design in the disciplinary discourse, they are historically and contextually significant for design*ing* as the practice of materialising and for the context of this research as a venture of deconstructing.

Queer Materialities, Undesigning the Self

After having discussed how cis heteronormative and biased modes of materialisations are deeply entrenched in our everyday lives in so many

[50] One day, my friends and I entered one of these shops to confront the shop owner, asking why she was displaying the two big frogs on the showcase—with the hope that she would not be aware of the meaning of this artefact. After we had asked about the frogs, she said "you know, these are to prevent 'them' from entering here. We wouldn't want 'them' here, no?" When I asked "who are 'they'?", she said, "you know whom I am talking about…'them'." My friend, annoyed, asked, "how do you assume that I am not one of 'them'?" She coldly responded, "ah, then you wouldn't be inside here and talking to me now."

different means, now I will try to give an overview about the existing acts of queering these materialities. It is also to acknowledge that my endeavour of queering design is not unique or ahistorical, but a continuation of the ones, stemmed especially from the arts and [popular] culture, where gender, sexuality and identity are heavily reproduced (de Lauretis 1987).[51] While some of these attempts can be traced back to the early colonial times, I focus on a relatively more recent and 'accessible'[52] history. In doing this, instead of following a chronological scheme, I will traverse different mediums of expression, people and contexts, in a nutshell.

As mentioned earlier in this dissertation, throughout the history people have been censored, pathologised, locked up and even murdered due to their non-conforming genders, sexualities and inferiorised identities, mostly by means of material productions. Nevertheless, they always found ways to subvert these constraints, by using back the power of these materialities. While these subverted materialities have mostly been mundane practices (i.e. remaking clothes, accessories, objects, spaces, images) used as daily resistance; other cultural practices, especially artistic expressions (i.e. making films, performances, theatrical acts, music pieces, drawings, installations, poems, novels, essays, photographs) have also been quite significant and effective in finding diverse ways of undoing knowledge, identities and politics. The 'unapproved' bodies of society, wanting to stay out of the normative zone and interrupt the status quo, exercised 'unorthodoxy' and 'queerness' as a corporeal manifestation. For instance, if we realise how the reinforcement of dichotomous genders and sexualities in the West, imposed on the colonised bodies and escalated with the medicalisation of [homo]sexuality, has been succeeded by the sartorial practices, we can also envisage that dressing would be one of the most unmediated ways for self-subversion. This assumption is verified in the seminal book *Queer Style* (Geczy and Karaminas 2013) through

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[51] There is an uncountable number of artistic works that have been produced over the centuries, in many different mediums and geographies, that aimed to interrupt the logic of heteropatriarchal, colonial and discriminatory regimes. Many of these works have been a great influence to me in shaping my own stance and understanding of these different worldviews. However, in order to stay focused and use the given space here carefully, I will omit the great majority of these works and mention just a few of them to illustrate the overall argument.

[52] This issue of accessibility to the textual and visual information is a tricky one. Many international books and archives on artworks and cultural history are mostly Western-based productions, in mostly Western and Latin languages. Most of the non-Western research and practices remain inaccessible today, because either these cultures' histories have been passed down by oral history instead of written and archived testimonies or they have been not internationalised due to the limitations—or unequal distributions—of languages. Therefore, although today we have more access to 'queered material practices' all around the world, from Far East to South America, the majority of the works—including the ones I will mention here—are the ones that became known in the Western scene.

which one can be informed about the wide range of queered self-presentations: mannish lesbians, salon dandies, macaroni gays, androgynous style, cross-dressing, lipstick lesbians, designer dykes, drag balls, fetishists, vamps and the Mardi Gras's and Gay Parades' coloured diversity. Within this unorthodoxy, queer has always had a close relationship with the avant-garde which is experimental and idiosyncratic; especially with the art movements of the early twentieth century, such as *Dadaism* and *Surrealism*. Despite—and against—the heavy and disciplining atmosphere of the World Wars, the artistic expressions within these movements were offbeat; and sexually, mentally and materially liberating.

Moreover, during this time, especially in these art movements, there were many woman, lesbian, bisexual and gender-bender artists whose names and works have slept in the dusty pages of history and only started being uncovered and exhibited in the museums in the last decades. For instance, German Dadaist artist Hannah Höch's brilliant art-making was never as famous as the men's of the era, yet she was one of the most disruptive figures who dedicated herself to deconstructing binary gender roles, heteropatriarchy and heterosexuality, mostly through her breath-taking photomontages. Her works, as dense and assemblage-like visual representations of the political atmosphere of the Weimar period and the androcentric art world, depicted androgynous gender possibilities, a wide spectrum of womanhood and her non-normative sexuality (Lavin 1990). While her queer ideas were reflected through the papers with cut-up materials, her contemporary Elsa von Freytag-Loringhoven, a.k.a. Elsa Baroness, was the corporeal form of these ideologies and assemblages. Baroness, was also one of the most carnivalesque, flashy, unorthodox and provocative artists and poets of the German Dadaism in the early twentieth century. She was a 'queer' vanguard not only through her overtly sexual and erotic writings on female ejaculation, orgasm and intercourse, but also through her nudity, shaved and polished head and cross-dressed costumes embellished with cans, utensils, vegetables and lights which because of which she occasionally got arrested (Gammel and Zelazo 2011). Her sexually subversive appearance and identity-blurring deeds went beyond the artistic context and diffused into the streets and other public spaces as the 'normal' people's comfort zones. Her outrageous yet exhilarated embodiment of the organic and inorganic, human and animal mostly was a twisted performativity of a blurred identity; a performativity that turned into an everyday performance, taking place both on-stage and off-stage.

While today there are only few photos left from Baroness, her self-depiction through performative gestures, attires and facial expressions remain strong. This is also the use of the spectacular power of images and its possibilities of a direct self-representation. Photography, in this sense, is a medium that artists, especially questioning and wandering around the margins of the identities, choose to work with.[53] This is why the French artist Claude Cahun's self-portraits—long before the era of selfies and unicorns—have been significantly powerful and groundbreaking in which one can encounter hundreds of multiple personalities, identities, materialities and stories. In these self-portraits, Cahun can be seen as a posing young boy, an embellished female dancer, a bibelot on a cupboard shelf, a rag doll, a hairless alienesque torso, a two-headed monster or a mediating Buddhist. The works of Cahun, as self-defined 'agender' with an erratic sexual orientation, are inspiring acts of queering [visual] materialisations, through performative acts in which s/he also corporeally embodied all kinds of material objects and settings. Cahun's black and white images evoke another artist from the same era, as provocative as the former one: the French artist Pierre Molinier added another dimension to his self-portrait photos in which he cross-dressed and hyper-sexualised himself through miscellaneous obtrusive and fetishist materials. He first photographed himself, then mostly manipulated the photos through cut-ups and montage. Through this technique, the one-piece material body turned into the assemblages of bodies, limbs and genitals, as both monstrous sexual images and the multiplication of concupiscence. Almost over a century, artists have been continuing to explore these issues through photographic images, also in a more intersectional way. For instance, some in black and white as Molinier's photos, some as brightly and warmly coloured in contrast, the Nigerian-born artist Rotimi Fani-Kayode's portraits not only addressed the [homo]sexuality and the meaning of phallus, but also religion, racism, colonialism and queerness, especially during the 1980s. Similarly, today, as one of the most well-known photographers in the queer scene, Del LaGrace Volcano continues overturning 'technologies of gender', by immortalising the identity-based 'abnormalities', gender perversities, bodily mutilations, sexual excess and intersexuality via visual materialisation.

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[53] One can think of artists such as Man Ray, Francesca Woodman, Cindy Sherman and Nan Goldin. And on the issues of self-representation and identity, see the inspiring collection *Mirror Images: Women, Surrealism, and Self-Representation* (Chadwick 1998).

Although gender- and sexuality-themed visual artworks have been vast over the centuries[54], it would not be wrong to say that the visibility, meaning and politics of queer feminism in cultural production dramatically changed with the born of performance art in the early 1960s. Until this time, surely, the theatrical and musical shows of drag queens and drag kings already occupied an important place in the Western night and cabaret scene. Meanwhile such performative practices had existed differently in other geographies for centuries and not been evaluated within the scope of queerness (see, for instance Delice 2012). However, after the Cold War, especially through the rapid globalisation and mass media, artistic mediums expanded across geographies and became adopted worldwide. In this matter, the feminist performance art of the 1960s was a shift in paradigm whose effects keep influencing many artists and non-practitioners today. These artists-activists have been immensely concerned with the issues such as gender subordination, rape, sexual assault, heteronormativity, national identity, race and ethnicity, labour, [un]paid work and motherhood. While they embodied on-stage performativity which confronted or directly interacted with the viewer, they also used material objects and spatial arrangements. Moreover, most of them worked intensively with their bodies, treating their bodies as things, as the *body-things*, and pushing the limits between female body, audience and artefacts, as well as the line between gender violence, acceptance and normalisation.

One can remember, for instance: Japanese multimedia artist Yoko Ono's *Cut Piece* [1965] in which audience was invited to cut her clothes with a scissor piece by piece, while she was standing still, and the whole act became a twist between an internalised playfulness, sexualisation of the female body and violence through the de/re-configuration of sartorial elements[55]; the Cuban performance artist Ana Mendieta's *Glass on Body Imprints* series [1972-1985], where she osculated on a glass that changed the configuration and normality of her naked body, as well as her *Facial Hair Transplants* [1972] where she manipulated the female stereotypes and the binary appearances of gender trough the visual and material implants of masculine hairs; the Austrian

[54] There are two recent publications on the subject matter which compile the written materials from dozens of artist from different eras, artistic fields and geographies, as well as from art and cultural critiques. One is *SEXUALITY* (Jones 2014); the other is *QUEER* (Getsy 2016).

[55] A similar yet also different and more provocative version was performed by the Yugoslavia-born performance artist Marina Abramović, in her six-hour performance *Rhythm 0* [1974], where the audience used 72 different objects (i.e. feather, scissors, tweezers, hammer, nail, fork, metal pipe and a gun) on her body.

artist VALIE EXPORT's—who borrowed her name from a cigarette brand and reproduced her personality through a commercial design package—*Body Configurations* series [1972-1976] where she re-configured her gendered body by fitting in various spots of the public spaces, from corners to roundabouts, to explore the tension between the binary constructions of body/mind, inner/ outer, public/private and architecture/human body through spatial arrangements; the Cuban performance artist Coco Fusco and the Chicano artist Guillermo Gómez-Peña's *Couple in The Cage: Two Undiscovered Amerindians Visit the West* [1992-1993] where, acting as an undiscovered native couple from the Gulf of Mexico, they locked themselves in a cage as a spectacle, referring to the colonial invasion, incarceration and exhibition of colonised bodies as monstrous, like the well-known exhibited black female figure Sarah Baartman; the African American artist Robbie McCauley's performances during the 1990s, in most of which she exposed the complicity between racism and sexism; the historical gendered violence, colonial slavery and female victimisation by using her body as a material witness and a site for confrontation.[56] Furthermore, some body artists, such as Orlan, took the 'technologies of gender' a step further and had techno-bodies utterly redesigned, by the direct intervention of medical technologies, as an off-stage performance. Through these reconfigurations, the body could be understood not as a passive receiver of, for instance, plastic surgeries imposed mostly on the female body due to the societal pressures on ageing and beautification; or on the transgender and intersex bodies. But it becomes an active subverter itself, of its own body before any enforcement, beyond the stereotypical perception of human. In this way, the body turns from an inert set of assemblages into a dynamically manipulatable material collage.

Apart from such extensions of the performance art, there have been many well-known artists and popular culture/subculture icons all around the world acting performatively, from the genderqueer performer Vaginal Davis to the flamboyant designer Leigh Bowery, from the seminal Brazilian theatre group Dzi Croquettes to the Turkish drag impersonator Huysuz Virjin, from the cross-dresser German actress Marlene Dietrich to the American drag queen Divine. Most of these figures also took place in cinema, as yet another important medium of representation and performance: one can recall Belgian

[56] For more examples on gender-oriented art[ists], see the collection book *WACK! Art and the Feminist Revolution* (Butler and Mark 2007); for an elaborate overview of performance art and its relation to intersectional identity issues, see *Performance: A Critical Introduction* (Carlson [1996]2004). However, although such sources tend to be 'inclusive' they still remain Euro-American-centred.

film director Chantal Akerman's depiction of subordinated yet strong woman figures and lesbian love-makings; English director Derek Jarman's visual blend of literary and pictorial works with homosexual desire; Vietnamese filmmaker and writer Trinh T. Minh-ha's narrative documentaries as 'reassemblages', where she challenges the storytelling, privileged gaze, exotisation and identity; or the filmmaker Owen Alik Shahadah's portrayal of the history, politics and culture of the African continent through the reading of gender, race and modern/colonial/capitalist world power. Queer-themed motion pictures, not only in cinema but also in television and online media, have been snowballing during the last century,[57] sometimes in more underground, sometimes in more popular scenes; but undoubtedly more accessible worldwide. Therefore, miscellaneous individual experiences and queer narratives reach other viewers, sometimes in completely different geographical, cultural and linguistic context, which would potentially stimulate inspiration, empowerment and tactics for counteraction.

I touched upon the foregoing well-known artistic works to exemplify the possibilities of undoing normative bodies and societal structures materially—when not considered 'design'—and acknowledge how the effects of such works managed to permeate through other bodies and geographies. Besides these renowned initiations, I also recognise the great amount of small collectives and individuals all around the world, dedicating themselves for unfolding and queering oppressive material configurations in their local contexts. Not only the number of these bodies has been exponentially proliferating, but also the mediums they use, ranging from sound to image, from doing installations to archiving artefacts. While working with such creative practices through which materialities can be more evidently subverted is significant, there are also other less visibly queered material practices, such as hands-on political activism, that influences both institutional, legal and discursive structures, and people's bodies and lives directly. Today the number of activist groups working with genders, sexualities and other identity-based inequalities is also increasing, especially the ones working with up-to-date subject matters such as Do-It-Yourself (DIY) techno-medical practices, cyberfeminism, decolonial transfeminism, hackerspaces, digital colonialism, military occupations,

[57] International queer feminist film festivals compile and offer a wide range of works and, more and more, expand to all around the world. The frequently updated publication of the *Queer Lisboa, the International Queer Film Festival of Lisbon*, for instance, provides an extensive archive of the international queer-themed cinema. For the last edition, see *Queer Film and Culture* (Cascais and Ferreira 2014).

borders, prison abolitionism, Afro-futurism and projects of queering languages (i.e. INCITE!, GynePunk, Women on Waves, AlQaws, Hacking with Care, Trans Glossary, Trans*H4CK, Xenofeminism and Black Quantum Futurism among many others). Through workshops, meetings, multidirectional trainings, discussion sessions, experiments and small-scale publications, such activists groups directly work with the materiality, body, power and politics by aiming to create holes to breath in hegemonic rocks that lean over us, and create solidarity and knowledge hand in hand with the other queer folks. Although these practices have not been considered as a concern of the design discipline, they matter as the material reconfigurations of everyday life, as they act against the *designed* oppressions.

While it is pleasing to see such connections and collective subversiveness, not every dissident material action works in favour of oppressed, subjugated and resistant bodies. Today as a result of the proliferation of the fields of expression and non-heteronormative material practices (i.e. ongoing club cultures, Queer Art Festivals, exhibitions, shops, Hollywood production films and TV series), queer identities are surely more visible, to the extent that most of the acts and discourses have become commercialised and appropriated for the publicity interests. While to recognise the existing acts is significant to move with the material-queer politics forward, one should always be prudent before celebrating the emergent endeavours of queer[ing] materialities, especially when the disciplinary presence of 'design', as the new sellable phenomenon, is in evidence. Thus, before starting the next chapter which is about the relationship between design discipline, gender, politics and queerness, below I will briefly touch upon the dark side of queered materialities, as a caution to the trickster characteristics of design, used in the hands of neoliberal capitalism.

Traps of Queer Materialities: Marginal Commodifications

In 2011, the independent journalist and writer Flavia Dzodan, a non-Western female body living precariously in Europe, published a text entitled *My Feminism is Intersectional or It is Bullshit* for an online feminist blog[58] where she was bluntly and outrageously emphasising the importance of rejecting all kinds of white feminisms and fighting *from within* the intersectionality. Soon

[58] http://tigerbeatdown.com/2011/10/10/my-feminism-will-be-intersectional-or-it-will-be-bullshit/ (Accessed January 20, 2017)

after, the blog text went viral; and not the content and the essence of the text but the title stayed like a chorus of a popular song. However, after some time, she figured out that the title as a motto has been appearing not only in social media of feminist activists, but also on numerous pinkified designed badges, mugs, tote bags and t-shirts being put up for sale on several websites from freelance designers, NGOs and small start-up companies.[59] Her seriously written text has been decontextualised, detached from its initial intention and posited in a context she was expostulating. In the meantime, these products, promoted with her words without notifying or incorporating her, have been priced and merchandised, while she continued her life and her freelance journalism in the most precarious conditions.

This kind of incidents are perhaps the most tricky ones; since they are about designed materialities that are neither in the hands of an overt hegemonic power to subordinate the 'weaker' bodies, nor of subjugated bodies to queer them—both of which I exemplified in the previous sections. Such stories alert us, once again, to the everlasting appropriation and commodification of the marginalised by the mainstream, for the sake of profit or enervation of the political struggles. They are tricky because they more and more show up under the guise of activism, feminism, queerness and, more recently, decolonisation; therefore it is harder for people to grasp the thin line between a genuine fight against the violence of neoliberal capitalism and the neoliberal capitalism itself. While the post-Fordist pure market capitalism showed us how everything could turn into a potentially marketable commodity since the mid-twentieth century, the transnational corporations have been thenceforth capitalising and trivialising the causes of especially feminist and civil rights movements.[60] In the last decades, the discourses of LGBTI+ rights, queer activism, and even decoloniality took to the stage and became the new sources of merchandising. This already started being an issue in the Euro-American scene since the 1980s and became globalised particularly by the 2000s with the international brands' marketing strategies (i.e. Gucci, Prada, H&M), TV shows and series (i.e. *Queer Eye for the Straight Guy* [2003], *The L Word* [2004]) and commercial music bands (i.e. t.A.T.u.); and became extremely profitable for the social

[59] She wrote another piece about it here, where she received many responses, even from the producers of these goods which eventually stirred fruitful discussions: https://medium.com/athena-talks/my-feminism-will-be-capitalist-appropriative-and-bullshit-merchandise-d1064490d8fb (Accessed January 22, 2017)

[60] i.e. Nike promoting equality, Pepsi supporting 'black lives matter' campaigns, Starbucks publicly condemning new anti-immigration laws of the U.S., Dove—owned by yet another controversial company Unilever—advertising non-normative beauty standards.

network companies especially during and after the same-sex marriages campaigns (Hennessy 1995; Geczy and Karaminas 2013; Pedroni 2016). By this, LGBTI+ visibility has been used to stimulate "new and potentially lucrative markets" and money circulation, instead of addressing everyday discriminations and the demands of emancipation (Hennessy 1995, 143).

In the meantime, queerness inevitably entered into the world of celebrities and became the 'new cool' as a stylish spectacle on the magazine covers. From Lady Gaga to David Beckham, the cream of society symbolically embodied so-called non-normative genders and sexualities through cross-dressing and unorthodox embellishments, for whitewashing or receiving more attention. Although such popular attempts are often celebrated as in increasing the visibility of queer folks and raising awareness in public, they camouflage the celebrity culture's true manifestation as a "globalised commodity consumerism in advanced capitalism." (Rahman 2004, 1) Moreover, far from addressing the complex intersectional identity issues, such superficial materialisations are always represented either with nationality and patriotism—as in the case of Lady Gaga—or with the emphasis on family and father/motherhood—as in the case of David Beckham. Therefore, in this objectified and over-symbolised subversiveness, not queer itself, but only the simulation of queer remains cool and important (Rahman 2004, 5). Nevertheless, today we see—and possibly will keep seeing until a new trend-to-be comes along—not only the overuse of the rainbow flag as a symbolic design product, but also the increasing number of sartorial, spatial, artifactual and digital productions customised for the privileged or common 'queer' costumers. It will help neoliberal capitalism maintain hetero[and homo]normativity, as the gender scholar Lisa Duggan (2003, 50) appropriately indicates, "while promising the possibility of a demobilized gay constituency and a privatized, depoliticized gay culture anchored in domesticity and consumption."

Other similar incidents of commodification have been taking place as cultural appropriation, or in other words, "cultural thievery", mostly travelling from Eastern cultures to Western ones (Pater 2016, 126). Whereas native and indigenous people's long-standing struggles for decolonisation continue in all kinds of social and political domains[61], their demands are yet to be satisfied. More, their cultural values, customs and specificities are constantly poached

[61] To know about what a thorough struggle of decolonisation implies and how it should be applied not as commodification but as a deconstructive strategy in every aspect of life from proprietorship to education, from language to health, see the seminal article *Decolonization is Not a Metaphor* (Tuck and Yang 2012).

as an exotised fetishism by the Western [called Indigenous] art, design, consumer goods, jewellery, fashion and typography (Arvin, Tuck, and Morrill 2013). One example among many was the *Navajo*[62] collection of *Urban Outfitters*, an American multinational clothing corporation, which used motifs of Navajo textiles. The company neither asked for permission, nor consulted the tribe, nor shared the profits of the products with any of Navajo people or organisations; thereby violated the idiosyncrasy that the Navajo Nation bears (Arvin, Tuck, and Morrill 2013, 20; Pater 2016). It is the preposterous history of dominators: trying to prohibit and annihilate every single cultural practice of the colonised peoples; enforcing their own values on the others through cultural imperialism; re-seizing and re-valuing the surviving non-Western practices when their own sources are not anymore remunerative; and marketing them in their own names.

The preceding remark about cultural imperialism is yet another present issue throughout the history of colonisation, yet more and more disguised under the discourse of gender equality and sexual liberation. For centuries, not only the Western system of gender, sexuality and identity has been quite violently imposed on the people under domination through material practices, from clothing to housing; but also the enlightenment values such as 'humanitarianism' and 'justice'. To put it simply, after the sovereigns exploited and stole the raw materials, sources and labours of the occupied lands, and rendered the peoples utterly dependent; they have been 'helping' them by giving some products and services as charity projects while still reaping the fruits of ongoing effects of global capitalism. In a similar vein, they invented gendered hierarchies and subsequent biases as an epidemic, then promoted worldwide gender equality campaigns as its antidote, by demonising the non-Western societies' gender and sexual politics. In the recent decades, especially after the 9/11 attacks, the U.S invasion of Afghanistan, rising Islamophobia and the war on terrorism agendas of the Western nations, white feminist and LGBTI+ organisations have used the discourse of 'saving' women and LGBTI+ people in especially Muslim countries, by the use of various material practices.[63] Just as the nineteenth century "missionary women who devoted their lives to saving their

[62] A Native American tribe in the Southwestern U.S.

[63] I will go back to this issue in Chapter IV and articulate it in the context of sartorial practices. For more about how the U.S. feminist organisations used fashion design, beautification practices and materiality in their projects of 'saving Afghan women' to justify and whitewash the military occupation of the U.S. in the Afghanistan, see especially the Minh-Ha T. Pham's (2011) and Mimi Thi Nguyen's (2011) joint articles and their other complementary articles on their blog *threadbared* (see https://iheartthreadbared.wordpress.com/ [Accessed November 10, 2016])

Muslim sisters" from the 'brutality' of non-Western masculinity by imposing modern clothing (as unveiling), medical technologies (as reproductive control) and religious practices (as Christianity), today designer-entrepreneur queer feminists are the new missionaries to undertake saving the others (Abu-Lughod 2002, 789). Among many, we can, for a second, pay attention to the number of Western—mostly U.S.-based—companies and 'social' projects that design and manufacture menstrual cups, pads and panties which herald to distribute some amount of their products to the African girls to 'help' them. Seeming to be the recent niche in the market, all of these menstrual projects—almost without exception—emphasise the same narrative: how too 'poor and helpless' these (mostly African) countries are to access such products, how the teen girls miss the schooling due to menstruation and social stigma, so how important is to 'educate' people over there about gender issues, how good it is to 'help' African girls and develop their local economies.[64] Regardless of how 'benevolent' their intentions are, the problem is manifold: not only their unidirectional value-teaching process on how to regard gender and womanhood and how to instrumentalise certain material practices according to these values, but also the accountability of their alleged 'achievements' and their arrogance "that deserves to be challenged." (Abu-Lughod 2002, 789) This kind of imposition as material and cultural imperialism fits perfectly to Isabel Jimenez-Lucena's (2008) description when she says:

> "On the one hand, the civilizing mission of colonialism, which presupposes a form of identity that would make the colonized people "become Westerners", yet, on the other, cultural imperialism would consider the colonized as the others, them against us, assuming differences and inferiority with respect to the colonizer, the Western subject." (2)

All in all, while myriads of material configurations are promoted as attempts of queering or decolonising, one should always be vigilant about their intentions and potential ramifications, by questioning which of them serve for the sake of the disenfranchised people, which for the upper crust and which for

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[64] Not surprisingly, these narratives come with the same aesthetics. Almost all the companies and NGOs use similar videos: a white lady talking about these issues with a sentimental background music, visiting some African rural areas (mostly Kenya, Ethiopia, Uganda), meeting young women of colour there and making them 'happy' by introducing the products and manufacturing techniques. While there are many small and big scaled companies and organisations—and probably some more functional and structured than others, to see some of them, check *THINX* (https://www.shethinx.com/), *AFRIpads* (http://afripads.com/), *Rubycups* (http://rubycup.com/), *Moxie's Pads for Pads* (https://moxie.com.au/pads-for-pads), *Dignity Period* (http://dignityperiod.org/), *Days for Girls* (www.daysforgirls.org), *Femme International* (https://www.femmeinternational.org), *Be Girl* (www.begirl.org) and *Lunapads* (http://lunapads.com/) (All accessed April 14, 2017).

absolutely nothing but saving the day. It is definitely not an easy task to distinguish such a nuance, especially in an era in which the human body itself functions as a manufactured object, a commodity or a purchased goods within all its materiality, performativity and embodiment (Finkelstein 1991). However, it would help to bear in mind the ongoing violence to which gendered, sexualised, racialised and colonised bodies are exposed, their real demands regarding intersectional and decolonial agendas and how deeply involved design*ing* is in their subjugation. This would help us, as design practitioners and researchers, continue remaining [self]critical in order not to fall into the disciplinary traps of designing and to find new ways of counteracting.

Throughout this chapter, I situated queerness within the wider spectrum of identity, politics and coloniality to unpack the intricate relations of power over underprivileged bodies and provide a basis for understanding the adoption of queer in the rest of the thesis. I also aimed to introduce how material configurations shape bodies in a binary and biased way to understand the involvement and effect of materiality as an act of design*ing*. In the next chapter, I will turn specifically to the design discipline and the agency of design, focusing on how the field has been dealing with such subject matters among its downsides and potentialities.

II. DESIGN POINT OF VIEW

In the previous chapter, I focused on the concept of queer, deriving from—but not limited to—gender and sexuality as the prominent constituents of modern/colonial/capitalist project. By predicating on material viewpoint, I interrogated how these concepts and identity categories impinge on and marginalise certain bodies while privileging some others. In this chapter, I narrow down the materiality aspect and focus on the design discipline in particular. Through historical, theoretical and practical standpoints, I aim to reinforce the nexus between *queer[ing]* and *design[ing]* and demonstrate how material politics of designing is an indispensable agent for power structures to be performed.

To situate my position as a design researcher, I start the chapter by giving an overview of my personal stance and understanding of the meaning of design, both as an activity and as a discipline. This endeavour will provide an underlying argument about the relationship between design, power and politics to set the stage for the articulation of queer feminist materiality. In this section, I touch upon how design practice is connected to power and knowledge from praxis to academia; and why to trace its historicity is important to understand its current position within status-quo. Following this argument, I turn to the backlash against the autocratic power of design which has been emerging hitherto *from within* the discipline in various forms and subcategories (i.e. social design, design activism, critical design and so on). Furthermore, I analyse these movements from a queer feminist perspective and reveal how design tends to neglect to address its direct role in materialising gender-, sexuality- and identity-laden bias in society. I, then, turn to gender, sexuality and queerness *in* design discipline and give a brief account on how design approached these issues historically. After scrutinising a set of relevant examples, I envision the possibility of a *queered design* practice and discipline; and finally speculate about how the theoretical and practical bridge between *queer[ing]* and *design[ing]* can be forged as a counter-hegemonic material act. This last section also serves as a transition to and ground for the second part of the thesis.

Situating Design: Performativity and Politics

'Design is a problem-solving activity' is a dominant discourse both in the design praxis and academia; yet design educators and practitioners rarely elaborate or question the underlying implications behind this utterance: Which and whose problem? Who solves it, for whom and how? What kind of effects does this activity of problem-solving produce and what other problems does it potentially beget? And above all, what do we mean by using the word *design*?

The signification of design varies: it is regarded as a noun (i.e. design as a discipline, as a practice, as a made object, space or service), an adjective (i.e. designed table, designer lamp), or a verb (i.e. designing).[65] While design is mostly used as a noun especially in its everyday commercial context, some design theoreticians emphasised that it is more a verb than a noun due to its operational process of transforming existing material conditions into other sets of forms, functions, meanings and relations (Pile 1979; Flusser 1999; Attfield 2000).[66] Although to consider design as a verb can trigger discussions about the ontology of design, it can also be barren if it is interpreted only limited to the activity of design process that consists of sketching, form-giving, modelling, prototyping, manufacturing, marketing and using. Design's verb*ly* quality—just as queer's verb*ly* quality I mentioned in the previous chapter—is more than a physical effort of designers and machines in making things or of users in wielding, inhabiting or appropriating them. Design's actuality as a deed, as a condition or as a happening—as a verb—mostly starts much before these phases above, lasts much longer and goes beyond the mere bodily interactions between humans and things. Designed things (i.e. from tools to built environments, from war machines to communication technologies) directly and obliquely act upon our bodies, change our behaviours, organise our relationships with others and with the world, govern our physical, mental and psychological conditions, and eventually being an essential part of the very existence of humankind. In other words, not only people materialise designed things,

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[65] Design theorist Tony Fry uses yet another similar formulation: He indicates three interconnected elements that the definition of design consists of: "1. the design object—the material or immaterial outcome of designing; 2. the design process—the system, organisation, conduct and activity of designing; 3. the design agency—the designer, design instruction in any medium or mode of expression and the designed object itself as it acts on its world." (Fry 1998; quoted in Willis 2007, 94) My approach will be rather aligned with the third aspect of design[ing].

[66] While the design historian Judith Attfield (2000, 12) regards design as a verb due to its manufacture-based activity, she also differentiates design from 'things' and calls it "things with attitudes", "created with a specific end in view—whether to fulfil a particular task, to make a statement, to objectify moral values, or to express individual or group identity, to denote status or demonstrate technological prowess, to exercise social control or to flaunt political power."

but the design also makes us in return, as "making (and designing) are moments of making (and designing) ourselves." (Dilnot 1993, 56; Willis 2007)

The agency and activity of design are not only embodied in designer-makers or users, as Tony Fry (1988, 10) puts it, but also in *the designed* that "always goes on designing" before and after its materialisation. In this regard, the proposition of design-as-verb also vitiates the subject/object dichotomy in which the former is deemed as an active human agent and the latter as a passive product that is fabricated by and contingent on its subject. This vitiation is not to overplay the potentiality of a designed thing insomuch that it can be *ipso facto* a subject that can come to life independently of its constituents and partakers. It is rather to spotlight the *performative* power of designed things enacted on us in every bit of our lives, through their either given or supervened meanings, significations, tasks and missions mostly within the complex relations of power and authority. Not only we perform our actions on/in/with/through things we use, but things become the actors of our performances at various levels, to the extent that our certain actions cannot be possible without certain things.[67] As a set of performative material [re]configurations, a thing, therefore, not only configures our bodies, actions, orientations, identities and tangible things; but also social orders, value judgements and political structures (Salem 2016). In the next section, I will exemplify this argument.

Performative Materialities, Material Acts

To understand the material effects and agency of things, we can use a simple, yet a quotidian and oft-designed object as an example: Chair. A chair's affordance is to make people sit; therefore its function and disposition is to keep the body vertical. However, to probe what is beyond its being-in-the-world may help us unveil not-so-palpable characteristics of it, thereby its material power,

[67] For instance, although a glass facilitates our performance of drinking water and becomes itself the agent of the performance of quenching someone, we can also use our hands to drink water without needing a glass. However, some artefacts and technologies are more vital for some of our actions and existence insomuch that certain deeds are only possible through certain designed things. For example, we cannot perform the act of flying without inhabiting an airplane. Through its performance of moving in the air and carrying us, we can travel the distances far beyond our anatomical capacities to access. It does not only provide a simple movement from A to B, but it compacts the time-space breadth by altering the perception of the scale of these two important phenomena, while making other social, political and financial arrangements possible (i.e. transnational interactions, commerce and tourism-based money circulation). As a result, although things are mostly designed to compensate humans' physiological limitations (i.e. "clothes to keep us warm, shelters to protect us, products to aid our lives" [Dilnot 1993, 56]), the performativity, possibility and effects of things transcend their initial intention and gain their own agencies in organising social life.

performativity and politics. Many authors similarly contemplate on the ways of sitting and history of body positions through investigating chairs. While for the architecture critic Sigfried Giedion (1969) chairs reveal the direct relationship between body and the artificial as an "anatomical and skeletal universal structure", for the novelist J. G. Ballard (1992), they function as an assemblage with our skins and body postures (Preciado 2014, 133).[68] American writer Elaine Scarry's (1985) intriguing accounts on material artefacts, as well as their *raison d'être* and after-effects indicate the importance of material configurations that *remake their makers* as the live bodies. Elucidating the chair's creation as a "counterfactual projection about the problem of body weight and the pain of standing", she considers chair as the "civilization's direct intervention into and modification of the skeleton itself" (Scarry 1985, 257; 254)—or similar to Clive Dilnot's (1993: 56) remark, as a "mimetic projection and externalization of the spine." Scarry (1985) accounts that

> "[i]n each, the material artifact is a surrogate or substitute for the human body, and the human body in turn becomes an artifact; in each, the object is a displacement if sentient pain by materialized clarification of creation; in each, *the object is the locus of reciprocal action*." (257; italics mine)

This potentiality of artefact as the artificial expansion and substitution of the body, as well as the locus of the action between humans, things and *inter se* stems from its very performativity that regulates the body's reiterated actions and ways of being. The reciprocity of material reconfigurations as "recreation of the body" in which "the body is itself recreated" (Scarry 1985, 256) is, therefore, a manifestation of design's verb*ly* effects on us: a chair transfigures our movements, our postures, our perceptions of verticality and horizontality, our orientations in a defined space and our understanding and experience of a chair in a given context within its diverse politics. For instance, while we can concur that a chair's initial motive is to reduce the pain of standing with a 'good' intention to make one's life bearable, we can also find situations that would contrast with this mission. We can think of an electric chair, used to execute prisoners by electrocution. Or we can look at the torture apparatuses such as interrogation chairs with spikes and straps, widely used during the medieval and colonial inquisition era to atrociously torment people, mostly women.[69] In such examples, a chair is not anymore a benevolent artefact de-

[68] See also *The Chair: Rethinking Culture, Body, and Design* (Cranz 1998).

[69] There are several museums dedicated to this subject matter, such as Museum of Inquisition in Cordoba, Spain, where the reproductions of these apparatuses are exhibited.

signed to reduce the pain of a person, but a dehumanising apparatus that gives pain and even takes one's life. However, an artefact's performative and political use is mostly not as self-evident, but rather latent. For instance, in his short but remarkable story *The Chair*, Portuguese writer José Saramago ([1978]2012) uses the chair as an allegory of authority to illustrate sovereign power and dictatorship. With an explicit allusion to the Salazar's fall from his chair[70], Saramago speculates about the moment of 'falling from the chair', focusing on the materiality of the chair including the wood eaten by the chinches, as the justice eaten by totalitarianism. This fall is a direct symbol of the downfall of the Salazar's regime in which the obsession of the chair as a site for executing power and embodying status-quo gave pain to thousands of bodies over four decades. This chair, thus, cannot be read as a sheer artefact to support the sitting of the person in power, but it *becomes* the mediation of power not only through its functionality, but also through its material weakness and potential flaws that might literally and metaphorically pave the way for collapse.

Taking the chair as an example, as one of the most common and oft-designed artefacts, I seek to articulate how designed things are not inert and made-and-finished entities whose only missions are to solve particular problems to make humankind's life easier. Looking at design from this perspective is a long-standing product of reducing it to a sole "look and functioning"[71] without heeding its potency to affect, manipulate and modify its interlocutors within the greater ecology of human and non-human things. Moreover, we cannot grasp this complexity without broadening the breadth of an artefact or seeing it within the other interwoven relationships. To expand on the example, we can take the concept of the chair as the object to sit and embed it in another designed artefact; in a car. Now suddenly the concept of sitting changes shape and turns into the concept of sitting-while-moving; and the moving aspect transcends the sitting aspect.[72] The prevailing view about designed cars, car

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[70] António de Oliveira Salazar ruled Portugal under his dictatorship for 36 years, until the day he fell from his chair and died on account of the consequential cerebral complications two years after, in 1968.

[71] It is also how design as a verb is defined in Oxford Dictionary: "decide upon the look and functioning of (a building, garment, or other object)" http://www.oxforddictionaries.com/definition/english/design (Accessed September 1, 2016)

[72] Here one should not underestimate the potency of car as an example. Cars, as one of the most outstanding outcomes of the cooperation between design and technology of the nineteenth century, are still paramount for millions of people today regardless of geographies and cultures. Every year new models are introduced, and new productions come along, while each and every one of them is promoted as vital with the promise of making life easier and 'solving the problems' that the previous models had failed to address—same logic for the other goods such as smartphones and computers.

design and design*ing* cars serves for the same narrative: cars enable humans to access further distances with comfort and safety. Although the discourse seems good-intentioned and human-friendly, it neglects the whole concealed set of other aspects about the process and outcome of the cars: i.e. extreme use of energy and natural resources, environmental pollution during and after the life-cycle of the cars, traffic jam, after-effects of Fordism derived from car manufacturing and consequential exploitation of workers' labours, long-lasting global petroleum wars and consequent invasion of lands resulting in thousands of innocent deaths every year, change in perception of space and time, class and status discrepancy between different groups of users, financial and temporal investment for driving licences, governmental records of the personal information in driving licence, highways, highway taxes and surveillance cameras in highways, accidents, ensuing injuries and deaths, and so forth. Through the one single example, it can be seen that everything in this ecology determines and governs our way of being, doing and living; therefore, the very design of an object or technology takes a direct part both in biopolitics or how we live (i.e. slow, fast, isolated, exposed, stressed, exploited, controlled) and in necropolitics or how we die (i.e. accidents, wars).

Design for Not-for-All

Within this techno-ecology, human agency and design agency as reciprocally making each other bring the aspect of identity and social categories into question, as well as other sorts of chairs and manners of sitting. For instance, while a wheelchair—as an elaborated version of a regular chair with additional functions and components—facilitates the mobility of differently abled people, its signification does not end in its design and intended use. The presence of a wheelchair becomes intricate when its very material existence and visual appearance in public space immediately designates an identity category for its user: the disabled. Hence, it is not only that a wheelchair is designed on account of a disabled body, but a body is designated as disabled due to its presence on a wheelchair. Such potency of a chair and the act of sitting mediate and reproduce the representation of disability in this case. In other contexts, sitting also affects other identity categories, such as gender. Feminists have so long demonstrated that while women are conditioned to sit legs crossed or tightly closed especially in public spaces, men straddle to the extent that they

invade other people's spaces, as a phenomenon known as 'manspreading'.[73] In this example, a chair is not only an inert host on which gender codes are expressed, but through this chair and the act of sitting it affords, gender codes become manifested, augmented and reiterated in the form of body positions it allows.

In the light of the examples given above, while political scientist Herbert Simon's (1988: 67) oft-quoted definition of design regards it as changing "existing situations into preferred ones", we can reframe the questions asked before: preferred by whom, whose existing situations and what are the during- and after-effects of such a change? I argue here that the bigger political ecology of things and humans demonstrate that design's alleged good intention, which is always presented as 'in favour of' people's needs, is immanently exclusionary and biased. While the ownership of a car enables someone to cover a distance and enhances one's freedom of movement, it captivates some others, for instance, the ones working on the production lines for hours on end without having any subsistence or insurance. While a smartphone connects a regular customer to the world, it detaches someone else from life, for instance the bodies who extract minerals from the mines for these phones of which process triggers terminal illnesses, labour exploitation, corruption and civil war especially in DR Kongo, Indonesia and the East Asia (van der Velden 2014)[74]. While technologies of passports, biometric scans and security systems give ease, access and the sense of 'security' to some citizens, it eliminates, detains and illegalises other bodies without the 'right papers' (Keshavarz 2016).

Therefore, design, through its 'materiality as a performative action' (Jacucci and Wagner 2007), is inherently *political*. Today's common disciplinary discourse that purports to bring design to social and political realm is a tautology, as the design has never been exempt from the social and the political. In his seminal article *Do Artifacts Have Politics?,* Langdon Winner (1980) simi-

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[73] On this matter, comes to mind a quite notable artistic project held by German feminist photographer Marianne Wex during the late 1970s in Hamburg, Germany. Interested in gendered body languages and how the patriarchy differentiates female and male body postures and the spaces these bodies occupy, Wex took more than 6000 photographs in public spaces including streets, beaches and public transportations. She captured men's bodies as always extroverted, with legs wide open, comfortable and using maximum space around, while women's bodies as introverted, bashful and occupying minimum space. For more about this striking work, see *"Let's Take Back Our Space": 'Female' and 'Male' Body Language as a Result of Patriarchal Structures* (Wex 1979).

[74] For more about how the process and economy of mineral-mining corroborated the civil war in Eastern DR Kongo and paved the way for armed conflicts in many third world countries, see the Danish director Frank Paulsen's (2010) documentary *Blood in the Mobile.*

larly states that technologies, as the modern artifices that build our material environments and orders in the world, are always political.[75] As he suggests,

> "[t]he issues that divide or unite people in society are settled not only in the institutions and practices of politics proper, but also, and less obviously, in tangible arrangements of steel and concrete, wires and transistors, nuts and bolts." (Winner 1980, 128)

Moreover, he underscores that regardless of the sorts of politics artefacts conduct, due to the unequal distribution of their materialities and effects, they always favour some privileged group of people and their interests, while incapacitating the rest (Winner 1980). This particular element renders design automatically a systematic agent of "artificially made and socially practiced exclusion." (Joost and Bieling 2012) In other words, design's political characteristic does not have to be a discernible embodiment of social and political ideologies deriving from overtly, for instance, executive organs of states or state politics that wilfully make some people suffer (Buchanan 1989; Žižek 2006). But, it is mostly intrinsic to its very ontology insomuch as that it becomes arduous to grasp what kind of materialities emanate from hegemonic power and which practices and things corroborate this hegemony. To see such a complexity from a broader perspective, I will do, what Winner (1980) calls, the 'detective work', aiming to reveal the histories of power holders behind systematically oppressing material forces and understand how the design discipline is an institutional upholder of the materially driven logic of inclusion-exclusion.

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[75] Langdon Winner (1980: 123) defines politics as "arrangements of power and authority in human associations as well as the activities that take place within those arrangements" which transcends the limits of party politics and institutional policy-making. The intersection between design and politics have been also discussed in the design discipline lately (see, for instance, *Design as Politics* [Fry 2010] and *Adversarial Design* [DiSalvo 2012]). While DiSalvo's proposition of political design seemed promising in terms of its profound engagement with political philosophy and criticism, it fell short when the material examples remained external and figurative to politics, while political aspect remained discursive and visionary (Kiem 2013). Such predicament occurs when design and politics are treated as two apart entities and tried to be united by force. It is not only because designed things are mostly deemed political only when an overtly politicised discourse is inserted in them; but also political is often considered as "acts of interruption, disturbance, or resistance in public space." (Markussen 2013, 42) It is, once more, to ignore the "ontological power that design has" while "design is already political even before engaging in any explicitly political issue", as "design is engaged in making, dividing, and patterning how lives are organised according to certain directions or power positions." (Keshavarz 2016, 100) Design researcher Mahmoud Keshavarz (2016, 100) proposing the nexus of *design-politics* as two strongly intertwined phenomena, further urges that "[t]he task of design researchers who recognise design as a political agent is to show this internal capacity and at the same time intervene in it in certain directions, orientations and power positions." My understanding of design and politics accords strongly with Keshavarz's formulation, although readings of concepts and practical implementations might differ. For more discussions, see *Design-Politics: An Inquiry into Passports, Camps and Borders* (Keshavarz 2016).

A Critical Reading of Design's Disciplinary Condition

Once someone is disposed to do a 'detective work' to divulge the interdependence between human and non-human agencies, as well as the politics of their acts and impacts, historical past becomes present, and even future in a multidimensional temporality (Dilnot 2015). It appears that design*ing* is omnipresent in this temporality and never outside of historical conditions and perspectives (Fry 2015; Dilnot 2016a). In the context of this research, I claim that without scrutinising the historicity of design, we cannot understand how designed materialities reproduce heteronormativity, identity categories and privilege/oppression. Nor can we counteract against them and create space for queer possibilities. "To locate design practice as a historically constituted and delimited field of activity", in the design theorist Anne-Marie Willis's (2015, 72) terms, would help us to understand "the shaping power/determinate force of design from a philosophical perspective." Moreover, as Fry (1995, 211) stresses, rejecting to inquire the forms of marginalisation is to simply continue to reproduce marginality. Therefore, to break the cycle of such reproduction, the following inquiry aims to reflect upon how design, through its disciplinary and institutional impetus, has become and still continues to be the signature of heteronormativity, heteropatriarchy, Eurocentrism, whiteness and prosperity; and, by, extension, systematic subjugation for the multitudes of peoples and cultures.

Design's Unsound Foundations

Modern technologies and industrialisation, which gave to design its legitimacy as a professional practice "conceived and created in Europe", have been long recounted as "progressive, modern and benevolent." (Arnold 2006, 87) Yet the backdrop of this narrative, or more specifically, what this modern industrial project implicates within the greater ecology of material politics, in a wider geographical and temporal scope, is rarely questioned and scrutinised *from within* the design context (i.e. exploitation of raw materials and depredation of precious metals in colonised lands, resulted in millions of people's massacre, slavery and trafficking). Over the last decades, postcolonial thinkers have been discussing how modernisation as a Western and Eurocentric project has been the fulcrum of industrialisation and an integral part of the ongoing process of coloniality and capitalism (Quijano 2000; Lugones 2007; Mignolo

2007). They reveal, as I mentioned in the previous chapter, how capitalist modes of production and consumption, corroborated by the dehumanising techniques of working, enlarged the gap between working class, bourgeois and upper-class, irrevocably[76]; and, how this new form of production, economy and change in social structures reinforced the bifurcated gender roles and inequality. In the recent decades, some design scholars have been bringing this discussion into the design context and drawing attention to how design is a first-hand agency in reconstructing this continuous segregation and the system of inclusion/exclusion and privilege/oppression (Fry 1995; Escobar 2015; Fry, Dilnot, and Steward 2015). They stressed that binary divisions have been "at the very heart of the Enlightenment tradition" upon which Western thought has systematised and standardised itself (Fry 1995, 206). Thus, design, as "materialisation of Enlightenment" and modernity, is not exempt from reproducing and performing these divisions, yet resides at the very centre of this dualist organisation (Fry 1995, 207).

To move forward in time, it can be claimed that one of the most important actors behind this negligence was the Bauhaus, as the cradle of the modern design discipline, which reified and spread norms through trenchant ideologies of purified aesthetics, amplified functionality and anti-intellectuality as the hallmarks of the twentieth-century modernity. Even though the very discourse of the Bauhaus was based on socialist principles such as looking after working-class's interests and making a 'just and better' society, the Bauhaus seldom had social, political, philosophical or intellectual endeavours. Let alone engaging with the era's literary works alerting public about the political issues at play (such as Kafka and Brecht), students and staff of the Bauhaus were surprisingly incognisant of the then-current momentous events such as Hitler's takeover of power and the rise of fascism in Germany during the interwar period (Winkler 1994). By studying and living in the bell jar of the Bauhaus structure, artists and designers of the era had few connections with the customs and needs of 'people' whom they were allegedly working for. Instead, they concentrated on skin-deep aspects of materials such as colour, form

[76] This opinion is rather contested. While some feminist scholars denounced the rise and operation of capitalism due to its ill effects on women's social, economic and political rights (Clark [1919]1982), some claimed that Industrial Revolution allowed women to partake in the non-domestic production and gave them economic freedom, awareness and space to organise themselves, which eventually led to women's movement, including suffragettes. While the latter argument is worth considering, it is important to remember that capitalist regime was not to change the division of labour in families (i.e. household and childcare) or the type of work women used to do, nor the enormous wage imbalance between women and men. For a brief account of this era on gender, see https://lhswildcats.org/files/lhs/docs/n2284/indusrev-familytime.pdf. (Accessed September 15, 2016)

and geometrical construction. Nevertheless, depoliticising design practice and detaching it from its social context was indeed a political act, since not only this decontextualisation served for the privileged groups, governmental institutions and legislators, but also its material effects that governed the lives of commons, including the ones who were not male, European, white, able and upper-class (Winkler 1994).[77]

Such instrumentalisation of design and obscuration of its political agency inevitably created certain canons about the representation of the self, division of space, distribution of the goods, aesthetics, functionality, use value and taste. It put the modern aesthetic and utility principles for the sake of an abstract notion of 'society' far above the benefit of people individually (Attfield 2000). Through the imposition of clarity and simplification, this modern move turned into a "visual authoritarianism." (de Bretteville 1974, 116) Moreover, this form of material sensibility of the world has been spread tremendously, from Europe to the U.S., and eventually to other continents and cultures. Most of the design schools worldwide have imported the same Eurocentric modernist education, regardless of how much local needs, traditions and socio-political circumstances vary (Vyas 2006).[78] What the Bauhaus has bequeathed to design practice, thereby to the world, still prevails, just like the type of 'designer' it created, designer as the new shaper of the society.

This augmented importance of the designer, accompanied by the increasing decontextualisation of design from its social and political ties, dramatically escalated, especially after the World War II and during the Cold War era (Sparke 1995; Preciado 2014). The vanquished states and other partaking countries, petrified within the ruins of the towns, collapsed economies, high rates of unemployment and disseminated desperation in people after the war, resorted to industrial capitalism. They envisaged that the easiest—or in other words, the most controllable and profitable—way to reanimate societies was to keep going with the discourse of modernity and progress, but this time with the maximum utilisation of technological inventions of all kinds. It can be simply translated to more production, thereby more consumption, and eventu-

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[77] For the gender discrepancy and masculinity in Bauhaus, see also *Bauhaus Hausfraus: Gender Formation In Design Education* (Rüedi Ray 2001).

[78] Design scholar Cameron Tonkinwise (2006, 12) recounts how such modernist style in design, based on minimalist aesthetic—"'clean and elegant,' 'bold but open,' 'classic yet modern'" functionalism and universalism, is still prevalent in most of the design schools all around the world. According to him, these long-lasting ideologies still determine the values of global companies (i.e. Apple, Google and IBM), as a new colonising forces of the sources and cultures, which "standardize diverse social practices into an undifferentiated series of notifications on the one platform." (Tonkinwise 2016, 12)

ally an ever-growing interdependence of these two. Design—as the activity, the process, the method and the outcome—started playing the leading role in this new scene by unceasingly feeding the voracity of supply-demand logic. While 'having a better life', 'buying a new life' and 'constructing an individual self' were propagated as the mottos of the era, these ideals could only have been materialised and mediated through design.[79] From automotive industry to electrical household appliance, from built environments to cosmetic products, from communication technologies to medical and pharmaceutical implementations, designed 'things' permeated every single particle of life and turned into a new opium of masses. Through this rapid and mass fabrication, everything turned out to be an artificial 'image-product' by design: not only people's homes, streets, exterior bodies and lifestyles, but also their faces (surgery), personalities (drugs), memories (museums) and futures (DNA modifications) (Foster 2002).

While these particular periods are themselves of an utmost importance for the design discipline and practice, I will clarify the reason why I emphasise them, indicating the two crucial relevances to the arguments of this research: First, design's massive partaking in global capitalism—which had already been distended by the Bauhausian discourse of modernity, progress and mere formalism—engendered an irreversible havoc in the world, from individual to environmental level. Moreover, it defused and precluded any substantial critical and political discourse towards the discipline. Second and most importantly, while design's material agency was ignored and allegedly depoliticised at the surface, the authorisation of design was indeed part of a political project and was not exempt from ideologies. Its very sovereign and profit-oriented ideology served for controlling societies through exploiting, stupefying and polarising them by means of new artifactual, spatial and technological productions and their consumptions. It reinforced the construction of norms and expanded the gap within identity categories enormously, especially in the case of gender, sexuality, class, race and ability. For instance, in her seminal book *As Long As It's Pink*, the design historian Penny Sparke (1995) demonstrates how the Cold War modernism rooted a tenacious male culture that prevails until today, induced by the design artefacts and spaces that reiterate the performance of femininity and masculinity. She argues how this era prompted the femini-

[79] Surely, one should not underestimate the power of marketing strategies, advertising and visual propaganda. It is not a coincidence that 'public relation' as a discipline also emerged during the post-World War I and accelerated in Cold War era. For a historical narrative on the subject, see Adam Curtis's (2002) documentary, *The Century of the Self*.

sation of consumer goods especially by domestic technologies, which promised an alleged emancipation for women; yet only served for more consumption, thereby neoliberal capitalism (Cowan 1976; Sparke 1995; Gronberg 1998; Vukić 2007). In his outstanding research on Playboy materiality, gender and sexuality in the same Cold War period mainly emerged in the U.S., Paul B. Preciado (2014, 35) similarly reveals how architecture, information technologies and consumer objects contributed to "the process of making masculinisation, heterosexualisation, ideologisation of gender and sexuality." Similar to the Scarry's above-mentioned concept of chair 'as the extension of the spine', Preciado regards modern design as "natural accessories of the male body" and the furniture as "bachelor prostheses", especially pumped with the predominant male designers of the era, such as Eero Saarinen and Charles Eames (Preciado 2014, 89). In another remarkable work, expanding the scope of the modern regimes on gendered and sexualised bodies, and scrutinising the era's techno-bio-sexo-politics, Preciado reminds (2013a) us that

> "[g]ender and pharmacopornographic masculinity and femininity are artifacts that originated with industrial capitalism and would reach commercial peaks during the Cold War, just like canned food, computers, plastic chairs, nuclear energy, television, credit cards, disposable ballpoint pens, bar codes, inflatable mattresses, or telecommunications satellites." (124)

In other words, not only artefacts and environments were material products of design, mass manufacturing and marketing, but also gender roles, sexualities, identities, norms; and namely everything related to our very corporeal existence. As the artist Zach Blas (2008, 17) puts it, "biological/technological intersections have formed not only new representations and expressions of gender and sexuality but have also created them"; a phenomenon the social anthropologist Francesca Bray (1997; 2007) would call *gynotechnics*.[80] This new but unpreventable sexual, spatial, technological and material economy was the product of the growth of design, while design kept being reproduced by this new economy. For instance, it was not a coincidence that standardisation and ergonomics as another part of the modernist project ascended during this period for the benefit of "global harmonization of production" (Brulé and Kazi-Tani 2015, 3). Placing representative human figures with certain shapes and sizes into standardised forms and units in material environments, designers and

[80] Within the scope of her term *gynotechnics*, Bray (1997) spots three main domains that shape and govern gender: technologies of space, technologies of work and technologies of reproduction, all of which are also closely connected with design practice and discipline.

architects created a set of measurements and benchmarks for the 'normalised' bodies. Pioneered especially by the designer Henry Dreyfuss's (1960) illustrations[81], such standardisation put an innumerable amount of different bodies into a few certain descriptive measurements and inherently excluded bodies that were either slightly or completely out of these standard values. Not only bodies that were not Caucasian, able, fit and unorthodox, but also bodies who had different forms of sitting, walking, leaning, sleeping, driving, cooking and so on. And evidently, new artefacts and environments were designed afterwards in consideration with these guidelines, spread all across the world. This very crucial aspect of design, which was called "human engineering" by Dreyfuss (1955, 27) himself is a downright demonstration of how design, as a discipline and practice, has been governing and manipulating the very physicality and performance of the bodies. Ironically, it has not been shaping material environments according to the needs of multitudes, but compelling multitudes to be compatible with their designed environments (Lambert 2014).

Even more striking in this logic is the inevitable binary construction of bodies, such as able/disable, western/non-western and male/female. Moreover, the male/female binary does not only appear limited to physical qualities of the two, but also expanded to the gender roles and presentations as man/woman and feminine/masculine. For instance, Dreyfuss (1955) creates two bodily avatars to depict the 'standard man' and 'standard woman' in his work, called Joe and Josephine. He not only uses Joe and Josephine to represent anatomical differences, but also deploys them in certain gendered roles and environments that are expected to be designed accordingly. While he narrates Joe to handle many different tasks such as "control[ling] positions on a linotype", being in an "airplane chair" or an "armored tank", or "driving a tractor"; Josephine is recounted as having to do "day's ironing, sit at a telephone switchboard, push vacuum cleaner around a room, type a letter" and described as "better-looking than the average woman she portrays." (Dreyfuss 1955, 26; 36; quoted in Lambert 2014) Such dichotomised gendered and identity preconceptions eventually resulted in more artefacts, environments and technologies that have been designed according to such norms and criteria—as a vicious circle. Therefore, since the majority of design productions worldwide (i.e. furnitures, spaces, buildings, vehicles) have been relying on these measurements,

[81] It should be also noted that before Dreyfuss, German architect Ernst Neufert published his *Architect's Data* in 1935 and Swiss-French architect Le Corbusier presented his *The Modulor* in 1943, both of which included anthropometric scales accompanied by the diagrams and illustrations mostly represented by the male figure (Stafford and Volz 2016).

the systematic regime of inclusion-exclusion and privilege-oppression has increasingly prevailed, up till today.

This brief reading of the historical and disciplinary condition of design aimed to demonstrate how the *social, political* and *performative* is inherent to the very ontology of design, since its emergence as a discipline.[82] In other words, how design has always been one of the leading actors in configuring social structures, human conditions, identity politics, life, and even death through its deal with hegemonic power. Now I will turn to the other side of the coin and pursue the reactions *from within* the discipline against such pernicious enactments of design. My reading of some of the critical movements will also help clarify the position of my research in a wider socially and politically engaged context of design.

Designer as Naysayer

Every dominant practice or phenomenon, be it a political regime or an art movement, intrinsically creates its own antithetic counterparts. Not being exempt from this trajectory, the design discipline has been likewise witnessing various antagonisms regarding the misuse of its material potency. Such criticisms from within the discipline can date back to the late nineteenth and early twentieth century, where the *Arts and Crafts Movement* addressed the sociopolitical implications of rapid industrialisation and mechanisation of labour, while *Soviet Constructivism* used art and design for societal and revolutionary purposes (Coles 2007; Kaya 2010). These early dissident voices occupy an important space in design history, as they opposed the mere consumption-oriented ideologies of design not long after its blossom, at the time it was still being celebrated as a social and economic transformer of the era.

Although these early voices accentuated the importance of societal wellbeing and design's social role, they still remained ethnocentric and noble. Therefore, an in-depth criticism towards design practice and a bottom-up implementation that would serve for the society-as-a-whole fell through in a trice, especially due to the above-mentioned effects of the Bauhausianism and Cold War ideologies. However, in time, designs' rapid growth and its irreversible harm on societal and environmental values created stronger dissident voices in the dis-

[82] Or, since it emerged as a human activity thousands years ago, but I limit the scope of discussion to the disciplinary level.

cipline. Stimulated by the political atmosphere worldwide (i.e. student movements, decolonisation of countries under siege, African-American civil rights movement, feminist activism), from the early 1960s onwards, design practitioners took a critical stance by denouncing the damaging effects of design from environmental, economic, societal and political viewpoints. It took place in various forms and contexts: while Scandinavian participatory and democratic design process emanated from the factories aiming to incorporate working class into the design and decision-making process, designer Victor Papanek's (1971) transformative design solutions against mass production intending grassroots changes in local communities paved the way for the discourse on sustainability. And the *Radical Design* movement from Italy—mostly known with the collectives *Archizoom* and *Superstudio*—produced conceptual designs that highlighted the relationship between political situations and material effects. *Anti-design* and *undesign* movements from England, Austria and Italy—along with *Studio Alchemia* and *Memphis* inspired by Dada, Surrealism and Situationism—criticised consumption culture and the modernist fixations about functionality and utilitarianism in their works (Attfield 2000; Mazé and Redström 2007). These negatory prefixes *Anti-* and *Un-* were followed by the architect Diana Agrest's (1976) *Non*-Design, through which she proposed a flexible and fluid articulation between various cultural and political systems and built environments, in opposition to fixed, limited, 'neutral' and disengaged characteristics of the design. This concept of non-design has been particularly significant, as it problematised myriads of complex ideological codes within and out material environments; by deeming design as one of the many other dominant systems (Landon Southard 2015).[83]

From the 1990s onwards, dematerialisation and conceptualisation of things and postmodern approaches in design brought a great number of new critiques

[83] These approaches, on the one hand, sound similar to my use of undesigning which I will elaborate in the following chapters. On the other hand, they differ, as I use these negatory expressions in the way of deconstructing, de/re-configuring, and unmaking the *existing* material artefacts, discourses and environments instead of designing new things embodying 'anti-' ideologies. Moreover, I do not put the negations (i.e. un-designing, a-binarism) in direct opposition to the current design practice as Agrest does (i.e. Design versus Non-Design), but I see them all entangled and interdependent. Besides, in time, countercultural products of anti-design that aimed to raise critical debates were absorbed by the mainstream ideology and used as a trivial marketing tactics (Mazé and Redström 2007).

within and outside the design discipline.[84] The 2000s witnessed the call for "a new type of a designer"; designer that was not a mere observer and problem-solver, but socially engaged and 'responsible' (Kaya 2010, 2). Design theoreticians began to criticise the long-standing negligence about the socio-political effects of design and indicated how designed products and physical surroundings are pivotal in regulating "the safety, social opportunity, stress level, sense of belonging, self-esteem, or even physical health of a person or persons in a community." (Margolin and Margolin 2002, 26) Simultaneously, different schools of thought and practical implementations claiming to be more concerned with people than things emerged mostly with the new denominations: 'social design', 'democratic design', 'creative communities' and 'sustainable design' (Manzini 2005), 'design activism' (Thorpe 2008; Fuad-Luke 2009; Markussen 2013), 'hacktivism' (Von Busch 2008), 'adversarial design' (DiSalvo 2012), 'discursive design' (Tharp and Tharp 2013) and 'speculative and critical design' (Dunne and Raby 2001) among many others (Kaya 2010; 2011).

It is important to grasp the constellation of different critical attitudes designers and design researchers have adopted *from within* the discipline, and the ways they differ from this research. Therefore, I pose the question: how are this increasing number of critical strands and dissident voices in design discipline connected to the arguments of this study? To put it another way, where does my research stand in relation to these approaches if it similarly aims to address political issues and take a critical stance? Since the exercises I initiated with the non-designers in the practical part of my research might be seen as resembling critical design projects, I will respond to these questions by taking a critical look at Speculative and Critical Design (SCD) in particular, to situate my approach among the similar ones.

From Criticality in Design to Critical Design: A Critique

Coined by the designers Anthony Dunne and Fiona Raby during the 1990s in the UK, Critical Design aimed to challenge the status-quo that feeds market

[84] Different practices related to sublimation of objects, conceptual use of design and materialisation of the artworks merged art and design together and exercised them interchangeably. Used by many renowned practitioners including Jorge Prado, Andrea Zittel and Superflex, this disciplinary phenomenon was called as *Design art* (Cole 2007). There have also been some prominent figures from the 1980s and 1990s, such as Krzysztof Wodiczko and Michael Rakowitz both of whom explored the issue of social segregation and homelessness with the hands-on projects (Kaya 2011); and Lucy Orta who produced bodily artefacts and shelters addressing to refuge and immigration as a public intervention.

values, change people's perceptions about ideologies inscribed in things and provoke critical thinking in audience about the norms and predominant behaviours in consumption culture (Dunne and Raby 2001; 2010; Bardzell and Bardzell 2013; Cadle and Kuhn 2013).[85] By calling consumer goods and systems in the market as 'affirmative design' and repudiating them, Dunne and Raby located 'critical design' in opposition and designed new objects that manifest critiques and provocations for "alternative nows" and "speculative futures." (Mazé 2014, 3; Dunne and Raby 2005) Every day, more new generation designers embrace this tendency and produce new "artefacts-as-critiques" or "critical artefacts" that would "embody alternative possibilities […] that aim to change the role of design and its products." (Bowen 2010, 4) Critical designers usually speculate about imaginary and dystopian future scenarios on the delicate matters (i.e. depletion of resources, mass poverty, famine, pandemic diseases, weaponisation), and design concepts for indicating these 'imaginary' problems.

However, most of the approaches and outcomes of SCD have already been problematised by various design scholars (Bardzell and Bardzell 2013; Prado de O. Martins and Vieira de Oliveira 2015)[86] who mainly argued that dystopias, imagined and presumably 'solved' by the critical designers, are not fictitious, but the reality of many people all around the world. In other words, Western, white, upper middle class, able, educated, namely privileged designers have been overlooking the oppressions, atrocities, social disparities and identity-based violence the majority of people are exposed to. Even if scholars define SCD as not the activity of problem-solving but "intellectual basis for problem finding" (Mazé and Redström 2007, 7), they mostly fail to distinguish the subjects and the objects of the problems they approach. Moreover, designed objects that address these imaginary/real problems to raise awareness in public are displayed in the galleries or art&design institutions, available for

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[85] They base their theoretical ground in Critical Theory, mostly associated with the Frankfurt School from the mid-twentieth century Europe that brought forward critiques towards society, capitalism, totalitarianism, consumerism and cultural production. However, the intellectuals of the school have been mostly expostulated due to their lack of deep understanding of social structures. For instance, they not only created high/mass culture, consumers/intellectuals and aesthetic/kitsch distinction by belittling the taste of commons, but also ignored the other entrenched problems such as patriarchy, androcentrism, sexism, racism and classism—they were predominantly cis heterosexual, European, upper-class, educated males. Most of the Critical Designers, as the enthusiasts of these doctrines, have been employing a similar path.

[86] Criticisms got heated especially during and after the long term online curatorial exhibition *Design and Violence* hosted by MoMA in 2015, when readers initiated a lengthy discussion about the work entitled *Republic of Salivation*. For the discussion, see comments below the description of the project: http://designandviolence.moma.org/republic-of-salivation-michael-burton-and-michiko-nitta/ (Accessed May 25, 2015)

the limited group of people who have access to such cultural spaces. This bias also appears in the aesthetics of the visual presentation of these projects, which are always promoted by the white, able, clean and 'good-looking' figures (Prado de O. Martins and Vieira de Oliveira 2015). In this way, criticality embedded in design objects remains not only instrumental, but also eliticised and polished—displaying not "critical" but "criticool." (Laranjo 2015, 24)

Most importantly, a very few socially and politically engaged design movements and SCD practices have addressed the issue of identity-based persecution and scrutinised the complex structures of power and design's direct role in it. They have mostly ignored the issue of gender and sexuality, as well as race, class and other intersectional categories. They systematically contributed to the whitewashing of design, by ignoring the down-to-earth ramifications of designed materialities on underprivileged and colonised bodies. Even a few critical projects addressing gender and sexuality came out recently, their approach remained cursory, artsy and non-confrontational. For instance, in the MoMA exhibition on SCD in 2015, while the designer Leanie van Der Vyver intends to discuss how women are obliged to fulfil the beauty standards by wearing body-deforming stiletto-heeled shoes for centuries, she does it by designing an extremely high-heel shoe as the critical object, called *Scary Beautiful*. Although the object can be read as a disruptive de-configuration of high-heeled shoes, there comes no argument about intended deconstructive effects, such as regarding deformed body positions. On the contrary, the shoe amplifies and even ridicules the movement of women with the distressing imposition instead of a critique, as if women are not exposed to the similar gaze and treatment in their everyday lives. Furthermore, in contrast to the discourse of the project that disavows women's stereotypical dressing, the image of the woman in the introductory video repeats the same stereotyped representation: a white, blond, young body with the long and skinny legs, with a short white dress exposing the sleek female body, being filmed in a neat set-up environment. This body is everything but not "awkward, distended, mis-shaped, deformed" as the cultural critic Alison Bancroft (2014) describes in the project's page[87], as all the 'awkward' and unwanted bodies wearing high-heeled shoes (i.e. queers, crips, drags, trans*bodies, sex workers, fats, shorts, coloureds) are considered as visually unpleasant in the outside world.

[87] http://designandviolence.moma.org/scary-beautiful-leanie-van-der-vyver/ (Accessed May 19, 2016)

Another gender-related SCD work exhibited on the same website and went viral was the piece by Sputniko!, called *Menstruation Machine—Takashi's Take*. Questioning the biological, cultural and historical condition of women's menstruation and a possible choice to have it or not to have it, Sputniko! designed a wearable technology which "fitted with a blood dispensing mechanism and electrodes simulating the lower abdomen—simulates the pain and bleeding of a 5 day menstruation process."[88] She particularly addressed individuals who cannot menstruate but want to experience it; such as *Takashi*, introduced as a "Japanese transvestite boy […] who wears the machine to fulfil his desire to understand what the period feels like for his female friends." Not only the use of the term 'transvestite' to refer to transgender people 'who want to be woman' is problematic and demonstrates the lack of knowledge about gender, sexuality and individual experiences (Prado de O. Martins 2015). But also, in the introductory video, Sputniko! herself—as a cisgender individual—plays Takashi, acting as a 'transvestite', as feigning the pain of the menstruation in a fetishising way. Moreover, *Menstruation Machine* as a critical design object evinces no profound discourse and knowledge on the current sexo-medico-politics that affects many transgender people's and women's bodies. Rather, it appears as a manifestation of technology's potentiality—a potentiality that can simulate menstruation through a wearable—for the sake of "productivism that has become dislocated from actual human need." (Kiem 2013, 36)[89]

Following these criticisms, it is important to conclude that although I do deal with the criticality and politics in my research, I do not categorise my work as a Critical Design practice, nor belonging to the other preceding threads. I do not design new objects *for others*. Nor do I claim to solve the others' problems. I rather aim to unfold and undo already existing materialised biases, not *for* but *with* or *in solidarity with* the people as the first-hand subjects affected by

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[88] http://sputniko.com/2011/08/menstruation-machine-takashis-take-2010/ (Accessed October 1, 2016)

[89] Sputniko! also leads the Design Fictions research group in the MIT Media Lab where, through various SCD-oriented projects, the members of the group mostly focus on gender, sexuality, environmental and medical technologies—though mostly with discursive and contextual flaws. To get a clue, one can see one of the earlier projects by one of the members Ai Hasegawa, called *I Wanna Deliver a Shark,* in which she problematically imagines to use woman's womb as a carriage for threatened species against the food shortage allegedly resulting from increasing human population. This award-winning project not only posits women as reproductive machines, but also corroborates the Western narrative of overpopulation, projected on Global South (see the project in http://aihasegawa.info/?works=i-wanna-deliver-a-shark [Accessed July 3, 2017]; see a detail analysis in Prado de O. Martins 2017).

these problems.[90] Moreover, instead of speculating about possibly-happening-elsewhere predicaments, I undertake to uncover the already-happened ones, mediated by the material practices. In this vein, the preceding historical trip demonstrates that although design allegedly serves for people to make their lives 'better', the number of beneficiaries from this 'better' proportion is very small, while for the majority of the people design makes life only bearable if not miserable. Aforementioned practices and other proliferating SCD practices, surely, have no malicious intentions, but most of them fall short to understand and challenge design's direct agency on privilege and oppression; and turn the severe issues into sheer spectacles. In the recent years, stronger and significant critical voices have been becoming more visible, especially about design and its relation to decoloniality, border thinking, plurality, redirectiveness and transition. However, within these topics, the issues of gender, sexuality and intersectionality are still neglected. In the next section, I will emphasise this subject matter and try to piece the previous chapter's focus (gender, sexuality and queerness) and the foregoing sections (i.e. design, design discipline, politics and power) together. Through the historical and critical analyses, I will first head towards the dissident feminist voices from the design discipline that have discussed the issue of gender along with some examples. Then, I will pursue the possibilities of an intersectional and decolonial queer feminist perspective in design.

Tracing the Queer Feminist Politics in Design[91]

To embark on tracing the history of feminist design is a quite challenging task due to the equivocality and relativity of what these three words—feminism, design and history—might imply for different people. First, although the main motivation of most of the feminists is to fight against gender discrimination,

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[90] The presence of *otherness* in design is mostly dealt with 'humanitarian' intentions such as the menstruation products for African girls I mentioned in the previous chapter. One can also remember *Design for the other %90* exhibition held in Cooper-Hewitt National Design Museum in New York City in 2007, and the ensuing exhibition catalog of which iconic cover depicted a black African woman crouching down in a foul water and drinking it with a designer plastic tube that claims to cleanse the water (see Smith 2007). Full of similar objects designed by all Western, white and educated designers for the people in underdeveloped—mostly African—countries without tracing the greater infrastructural problems and ongoing effects of colonialism, these approaches have been increasingly questioned and criticised (see Nussbaum 2010). Yet, the object of this 'fetish' for helping others through design has recently shifted from African people to refugee people as I will re-mention later on.

[91] This section is an abridged version of the book chapter entitled *Design History, Interrupted: A Queer-Feminist Perspective* published in *The Responsible Object: A History of Design Ideology for the Future* in 2016 edited by Marjanne van Helvert.

patriarchy and androcentrism, there are no single, but multiple tenets of feminism stemmed from various individual struggles, ideological stances and socio-political positions, as discussed in the previous chapter. Second, consisting of myriad branches and subcategories (i.e. product, graphic, interaction, urban, furniture, fashion, interior), design is still an ill-defined discipline with the blurred boundaries not only *inter se*, but also among other kindred fields (i.e. arts, architecture, crafts, ceramics, textile, jewellery, engineering). Finally, history, far from relying on the retrospective 'facts', is inherently dependent on its narrator and subjectivity. Therefore, it always includes some people, excludes others, and remains questionable, since it continuously reproduces "condition of marginality" as the "'other' of centrality" in the binary model (Fry 1995, 204). So, how can one give a consistent account of their conjunction?

This is what I will undertake in this section. On the other hand, I will also dare to claim that there cannot be such thing as queer feminist design history, but one can seek to capture different moments of theoretical and practical endeavours shuttling between past, present, future, and eventually, utopia. This kind of narration echoes, what the feminist graphic designer and scholar Martha Scotford (1994) already called, 'messy history' as an alternative way of recounting design activities that are non-normative, personal and expressive. Scotford (1994) opposes this to 'neat history' which is conventional, mainstream, dominantly white-male-middle-class and privileged. Sheila Levrant de Bretteville (1974), another prominent feminist graphic designer and scholar, relates this messy and non-linear temporality to women's quilts and patchworks. De Bretteville (1974) considers these works as material assemblages of personal experiences and fragments of time-space, in contrast to the patriarchal rationale that scorns individualisation and favours universal verification. Similarly, my personal interpretation of queer feminist design history will be as fragmented as a patchwork, and akin to a collage that will merge history, theory and practice with criticism.[92]

Furthermore, I am aware that I will inherently omit many existing, ongoing or vanished scholarly works and design praxis.[93] While one reason for this omis-

[92] My criticism towards gender-related design activities is not to despise or underestimate any struggle performed by women as a disadvantaged group. Rather, I acknowledge their significance and respect their own circumstances, and thus, analyse them critically as a part of the feminist common cause that would go beyond the context of design activity.

[93] For instance, I acknowledge non-disciplinary design practices such as public performances, activist interventions and DIY projects, some of which I already mentioned in Chapter I. Here, I will only take into account the works within or on the margins of the design discipline.

sion is that many works are being done worldwide that stay under the radar, the other is intentional and thereby personal. As the answer to 'what makes design theory, practice and research feminist' might vary from person to person, I follow the anti-exclusionary politics I situated in the previous chapter. I argue that even if a feminist critique emerges from a particular artefact tackling gender discrimination, it should end up targeting at greater power structures. For instance, the effort of bringing the neglected works of woman designers and architects into view has surely been significant from the 1970s onwards. However, such monographic initiations have also been criticised for repeating the modernist historiography, mostly based on 'pioneers', 'stars' and 'exceptions' who are already privileged to access special education and professional milieu (Gorman 2001; Kaygan 2016). It has already been pointed out that including more women into history would not challenge the canon and the systematic execution of power and oppression within and through design (Attfield 1989; Gorman 2001). Thus, the projects of visibility that mostly align designers together just because they belong to same gender presentation will not be incorporated here. The role of design in gender disparity is a complex phenomenon, so, instead of recounting 'design works done by women' or 'products from women designers'[94], I will touch upon the works with the political discourse and dedication for unravelling the intrinsic alliance between design and gender construction.

Emergence and Emergency: A Feminist Turn

Design discipline was thoroughly swayed by the women's rising voices and visible exertions in social realms blasted especially with the second-wave feminist movement, by the 1960s onwards. Their resilience incited numerous disciplines and most conspicuously art from visual and plastic arts to performing arts, performance art, crafts and conceptual art. Feminist artists and their works, imbued with profound political agendas of women, not only stirred up significant debates around gender, but also demonstrated aesthetic-political

[94] There have been numerous exhibitions, publications, catalogues and conferences to make women designers visible. For some of them, see *A Woman's Touch: Women in Design from 1860 to the Present Day* (Anscombe 1984); *Women in Design: A Contemporary View* (McQuiston 1988); *Women Designers in the USA, 1900-2000: Diversity and Difference* (Kirkham 2002); *Pathmakers: Women in Art, Craft, and Design, Midcentury and Today Exhibition* in National Museum of Women in the Arts in New York (2016).

ways of using art as a medium to tackle, resist, and counteract the 'man-made' [art]world.

However, the permeation of glowing feminist discourse from artistic realm to design discipline was not immediate. In the early 1970s, some prominent figures started blurring the boundaries between art, graphic design, urban design and architecture. For instance, the architect Susana Torre, co-founder of *Heresies Journal*[95], not only laid bare the miswritten histories of woman architects along with the feminist critiques towards the notions of body, space and built environments, but also practised architecture to reconstruct a non-sexist and egalitarian society.[96] Sheila Levrant de Bretteville converged art and design further and approached the image-making process as a feminist tool to thwart male-supremacy.[97] One of her iconic works that have inspired many successor artists and designers was the poster she designed for the *Women in Design Conference* held in Los Angeles in 1975. Overturning the perception of hardware under the sway of the male use, she used eyebolts as visual reifications of the Venus symbol, the female sign. Eyebolts, aligned as in parading till the horizon and heading towards an unknown but awaited future, symbolised the prospective visions of woman designers to be discussed during the conference. She also converted the eyebolt figures into necklaces that were distributed to the artists and designers during the conference; this became the symbol of the women's struggles and empowerment in design. This work was historically and politically significant in the sense that a designed image of an artefact (graphic of original eyebolt) which was turned to another designed artefact (eyebolt shaped chained-necklace) demonstrated how material modification of one single figure would challenge and provoke a *malestream* discipline while encouraging woman designers to act in solidarity.

Except for a few above examples, it was not until the 1980s that design, as a disciplinary activity, was charged with a critical discourse and feminist stance. Therefore, when it started, feminist designers attacked the existing status-quo from near and far, with various agendas. Early feminist design scholars trans-

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[95] *Heresies: A Feminist Journal on Art and Politics* was active between 1977-1992, like an oasis in the male-dominant art and design scene and a free zone for women's knowledge exchange among the blurred boundaries of art, architecture, design, prose and poetry. For the archive of the past issues, see http://heresiesfilmproject.org/archive/# (Accessed April 10, 2016)

[96] See http://www.susanatorre.net/architecture-and-design/the-individual-and-the-collective/the-house-of-meanings/ (Accessed April 13, 2016)

[97] She was also co-founder of the experimental art and design space for women *The Women's Building* in California, opened in 1973, and the founder of *The Feminist Workshop* and *Women's Graphic Center* in it.

formed Linda Nochlin's (1971) well-echoed question into "Why have there been no great women designers?" to confront long-standing male dominance and patriarchal hegemony in design history, practice and academia. They delineated how women designers were either displaced from design practice and scholarship or shadowed by their husbands, male working partners or family members (Buckley 1986; Higgins 1988; Scotford 1994). Some of them put dominant 'man-made' design production in question, by asserting that this term is literally applied as we live in a man-made world; and it "refers to a vast range of objects that have been fashioned from physical material." (Goodall 1983, 50) They questioned the fact that almost all the consumer products, made by white and educated male designers, not only fell short of fulfilling the needs of women, but also excluded them from the practice of making by rendering them illiterate of technology (MacKenzie and Wajcman 1999; van Oost 2003; Oudshoorn, Rommes, and Stienstra 2004; Bray 2007; Landström 2007; van der Velden, Mörtberg, and Elovaara 2009). And some of them revealed how the discipline and its instruments reproduced the inferiority of "FORM/female" to "FUNCTION/male." (Attfield 1989) While 'male' was associated with science, technology, machinery, public space, strength, assertiveness, rationality and hardness; 'female' with ornament, decoration, surface, domestic areas, fragility, spontaneity, emotion and softness (Attfield 1989; Buckley 1986; Bray 2007).[98] Such stereotypes were reflected not only on the contempt for the creative works (i.e. textile, jewellery, crafts, ceramics, interior design, decorative arts) practised by women as a result of their socio-political and economic status but also on the daily "gendered objects" and environments that systematically segregated bodies according to genders and sexes (Kirkham 1996; Clegg and Mayfield 1999). Moreover, although these practices have been predominantly associated with femininity and criticised from the feminist perspective, it has never been women-exclusive. For instance, the alleged relationship between interior design and femininity was also the subject for the 'gay man stereotype'; therefore there has been a similar treatment for women and gay men in the interior design discipline (Hinchman 2013). As everything related to femininity and softness has been seen as 'degenerate', 'primitive', 'erotic' and thereby 'inferior', the stigma of "the flamboyant, effeminate gay decorator" has prevailed until today (Havenhand 2004; Potvin 2016, 5).

[98] To the extent that some big companies, such as IKEA, names their products that look 'softer', 'cuter' and less sophisticated with female names (Ehrnberger, Räsänen, and Ilsted 2012).

Besides, other scholars, similarly challenging design as a "product of bourgeois, patriarchal ideology" (Buckley 1986, 11) focused on the women's representation in consumer culture either as sexually objectified presenters used for marketing strategies[99] or passive domestic consumers. For instance, as mentioned earlier in this chapter, feminist critiques traced how, especially during the Cold War era, women were targeted as potential consumers for capitalism-driven societies, and how the market, and thereby designed artefacts in it went through the 'feminisation' to sell better (Sparke 1995; de Grazia and Furlough 1996). They demonstrated the reciprocity between how technological artefacts and their marketing process were defined by gender codes, yet how gender codes were reproduced through the everyday objects (Cockburn and Ormrod 1993). Moreover, most of the products promoted as 'design for women' such as electrical appliances (i.e. microwaves, vacuum cleaners, new electric kettles, blenders, washing machines) or even furnitures (i.e. Hoosier Cabinet and even the early Frankfurt Kitchen designed by the architect Margarete Schütte-Lihotzky in 1926) did not lessen the women's workloads as alleged. On the contrary, they trapped women with more variety of works—with their 'saved time', thanks to technology—and underpinned their domestication as day labourers.[100]

In short, such criticisms aimed to recover women's unwritten history, reveal prejudices and discrimination against women within and outside design profession, and challenge sex- and gender-based assumptions about women's design practices (Buckley 2002, Clerke 2010). This paradigm shift, as one of the pieces in my patchwork I call *feminist-turn in design*, constituted the backbone of the feminist discourse in design discipline.[101] This turn was an important endeavour that aimed to shake design to its patriarchal foundations by de-

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[99] It is not a simple commonplace 'sex sells', but a systematically organised process of objectification of female body for the male gaze. For a scrutinised argument, see *Decoding Advertisements* (Williamson 1984), which bares an analyses of advertisements as the main transmitters of gender and design ideologies. A previous leading source can also be seen in *Gender Advertisements* (Goffman 1976).

[100] Meanwhile, during this era, the overemphasis of 'female sensibility' was manifested not only in consumer goods and marketing, but also in vacancies for women in big companies to 'feminise' the 'masculine' technology and make it appealing for the female consumers. One of these masculine sectors was automotive industry; therefore, in the 1950s, *General Motors* employed a group of young industrial designer women, named *Damsels of Design.* However, although this initiation was promoted as another progressive and inclusive step by the company, woman designers were only responsible for the 'soft' tasks of the cars, such as choosing colours and textiles, working for the aesthetics and surfaces (Kaygan 2009). Besides, this initiation was not for the sake of women or equal access to working conditions, but to attract female customers more and profit for the company. For the marketing video of *Damsels of Design,* see https://www.youtube.com/watch?v=M59a8gMZw9k (Accessed September 14, 2016)

[101] Although many academics who researched and wrote critiques about women and design did not necessarily identify as feminist or take part in activist realm, I regard not their names, but the deeds as feminist (Clerke 2010).

bunking its oppressive disposition and unfolded how 'man-made' things were the first hand agencies in reproducing gender roles and corroborating power structures. Also, they have been an important inspiration for the newcomers to the field. However, if we lift our head from the linear feminist design pathway and see the time-space axis from a multidimensional perspective, we can also diagnose the shortcomings in these projects that have yet to be overcome until today. With a critical stance, I will now mention the most salient failures of their success.

A Critical Aperture in Criticality of Gendered Design

First of all, scholarly critiques have not been accompanied by practical design implementations of what have been theoretically addressed. How many design practitioners and initiators do we know since the 1980s who have genuinely worked on deconstructing existing gender segregation in our artificially designed world? The lucky ones will remember *Matrix*, feminist design and architecture collective, that was active during the 1980s and combined theory with practice through the hands-on research in the field. They intensively worked with[in] communities via participatory methods, improved the built environments and women's engagement in the building practices, and also provided technical support to communities. Moreover they contextualised their practices and criticisms with written works, and in 1984, published a book entitled *Making Space: Women and the Man Made Environment*. In this edition, through the theories of urban design, architecture and feminism, they elaborated the systematic exclusion of women from public space and the domination of male-oriented environments. *Matrix* was one of the vanguard groups that contributed to design theory and practice with a downright feminist discourse for the next generation of urban designers and architects.[102]

Then, there comes the gap. Although scholarly discussions and small-scaled research projects in design schools continued and expanded itself to other new branches of design (i.e. Human-Computer Interaction [HCI], Science and

[102] There have been contemporary successors of *Matrix*, working on the similar path and methodologies. *FATALE*, Swedish-based feminist research group on architecture and design (http://fatalearchitecture.blogspot.pt); *Women's Design Service* (http://www.wds.org.uk); and *taking place* (http://takingplace.org.uk) are not active anymore, while *MUF,* art and architecture collective that implements in public space feminism subtly (muf 2007); and Barcelona-based *Col-lectiu Punt 6* (https://punt6.org) are still active (All accessed April 10, 2016). Each of these projects have been making public interventions through participatory methods and feminist agendas.

Technology Studies [STS][103] and Game Design), the 1980s, 1990s and even the early 2000s have not witnessed much of practice-based initiations outside academia (Buckley 2002; Clerke 2010). Some examples claiming to be feminist or gender-sensitive are not older than a decade: *Femme Den* design lab, powered by *Smart Design* based in the UK and US has been active since 2006 and still develops design projects fulfilling the female users' needs. Opposing to the commonplace products designed for women by the process of 'pinking and shrinking', they propound female-friendly products ranging from sports to housewares. Another three-year research project that finished in 2012 called *Female Interaction*, run by Danish design company *design-people*, also focused on females as users of technology, and aimed to foster their interaction with innovative design artefacts such as smartphones, mobile apps and climate controllers. Berlin-based *Design Research Lab* also ran several design research projects (i.e. G-Gender Inspired Technology, Women's Phone and Gendered Interfaces) for women as a neglected group, and by using participatory methods, they designed apps and technologies fulfilling women's needs. In addition, *The Women's Design+Research Unit (WD+RU)* run by Siân Cook and Teal Triggs has been initiating research and discussions on women and visual design mostly in the UK. German-based *International Gender Design Network (IGDN)* founded by Uta Brandes and Simone Douglas also corroborates events, knowledge exchange, practice and theory on the issues of gender and design.[104]

However, the discrepancy appears not only in the quantity of such projects but also in their contents. Although these groups have managed to challenge the subjugation of women in design discipline and through designed things, their approach falls behind the changing discourse of gender. They do not scrutinise the interrelationship between gender, design and coloniality all of which strongly tied with westernisation, modernism and capitalism—which are the 'fathers' of design discipline. Nor do they take into consideration postcolonial, decolonial and intersectional queer feminist critiques that—as I discussed in

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[103] There have been a remarkable number of research in STS and FTS (Feminist Technology Studies) dedicated to the issues of gender and technology since the 1970s, mostly on how gender and material artefacts mutually constitute each other (van Oost 2003). Since there are many commonalities between the research from those fields and the design field, I do not draw sharp boundaries between them, but rather adopt ideas and concepts that are of interest to this research.

[104] See www.femmeden.com; http://femaleinteraction.com/; http://genderdesign.org/; http://wdandru.tumblr.com/; www.design-research-lab.org (all accessed April 10, 2016), and the projects run by the designer researchers Sandra Buchmüller and Gesche Joost. Yet, for a self-reflexive critique of their earlier works and a proposed methodology on the subject matter, see *How can Feminism Contribute to Design?* (Buchmüller 2012).

the previous chapter—have been declaring that without understanding the complexity of power structures, to counteract status-quo is no more impactful than sweeping the sands on the beach.

Looking at such contemporary feminist projects from a critical perspective it can be seen that some elements are lacking, especially in terms of how the discourse around gender and feminist ideology is built and reiterated. First and foremost, most of the equivalent works still deem 'woman' a monolithic category with a grounded essentialism. Their concept of woman mostly equals to female, feminine, heterosexual, and, in some contexts monogamous and mother. It reproduces stereotypes about women, their 'taste', their technological abilities and their roles both in public and domestic life, while universaling their representation (Satchell 2010). For instance, if we take *Femme Den* and *Female Interaction* into account[105], we can see that they both describe women as 'sensitive' and 'picky consumers' whose prior motive for buying products is personal and emotional whereas men's choices are still identified with functionality. This perception is consolidated by women's carer role in the family insomuch that *Femme Den* states "[women] are the gatekeepers of the home."[106] Similarly, referring to their indoor climate control product, *Female Interaction* claims that while a climate system in the technical view is a typical male dominated area, the comfort and wellbeing in a family home belongs to the traditional female domain.[107] In spite of their well-intentioned approach, both statements fall into trap of normalising domestication of women in households.[108] Moreover, the discourse of the both projects are overtly based on companies' economic plans, therefore, women remain, once again, as potential consumers that would buy more gender segregated products, but this time with 'feminist' concerns. The prevailing attribution they opt to use for female consumers is "opportunity"—for business. Both Agnete Enga and Erica Eden, co-founders of *Femme Den*, stress that women, who spent $20 Trillion in 2009 annually, not only consume for their personal needs, but also take care of their

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[105] This section depicting a critique towards these projects was previously presented (and later published in the proceedings) as *[Non]Gendered Desires: Queer Possibilities in Design* in *DESIGNA2014* Conference in Covilhã, Portugal, on November 21, 2014.

[106] http://www.femmeden.com/mission-2/ (Accessed November 15, 2014)

[107] http://femaleinteraction.com/cases/post/page/id/145 (Accessed November 15, 2014)

[108] Although there are other point of views that regard women being "active agents" in their households and decision-makings on consumption (Pink 2004), the question here is not the agency, but the way their domestic responsibility is justified and sustained; thereby the reproduction of society's view of how women should act (Bourdieu 1980).

spouses, children and entire household[109]; therefore they have great potential for the companies that can target women to sell more. *Female Interaction* team frankly uses the terms "Womenomics" as a "Global Megatrend", by enouncing that "women are good business" and charting statistics about women's economic conditions and consumption habits as their findings are universal facts.[110] My critical reading is not to discredit the given data or their user-centred researches, but to raise concerns around taken for granted facts about women as domestic and compulsive shoppers instead of taking initiatives to change their existing status. Otherwise new 'appealing' products in 'female market' do not serve for meeting desires of women, but creating new desires to be met for commerce.

Another problem in these projects is their way of approaching gender in discursive and practical terms, particularly when they use 'woman', 'female' and 'femininity' equally and interchangeably to explain their entire concepts by deeming that gender and biologic sex are interdependent. For instance, even though *Femme Den*'s inclusive watch design for Nike sets as a progressive model from pink toy for women to natural aesthetics; their remark on the product appears as "women want to feel fierce and confident—just like men. The big difference is that women want to feel feminine too."[111] But who are this group of *women* that have the same assumed desires that can be supposedly fulfilled by designers putting them in the same category? When this statement is intertwined with Erica Eden's justification of hormonal differences between female and male, this general reduction of 'female' to 'feminine women' closes the doors to other genders and sexualities in spite of the *bona fides* in the intention. As a consequence, such approaches carry the risk of reproducing tacit stereotypes about gender norms, corroborating female/male, woman/man and feminine/masculine dichotomies and overlooking non-normative identities despite their claims on inclusiveness.

Besides the material and discursive problems, a big percentage of such scholarly works and practices were/are based in the UK or the US, and the few others in Western Europe. I do not favour the 'feminism is the first world prob-

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[109] For Erica Eden: http://www.aiga.org/video-gain-2010-eden/, for Agnete Enga, see http://www.agideas.net/speakers/speakers/agnete-enga-femme-densmart-design/ (Accessed November 15, 2014). *Female Interaction* has similar statement that %80 of women are responsible for the household in Denmark, therefore they are the decision-makers in consumption.

[110] http://femaleinteraction.com/why-women/post/page/id/130 (Accessed May 8, 2015)

[111] http://www.femmeden.com/nike-2/ (Accessed November 15, 2014)

lem' aphorism here, nor do I underestimate their significant contributions to feminist struggle. I claim, however, that these projects take the risk of being ethnocentric, class privileged and normative, since the targets, participants, doers and presenters of these projects are always white, cis heterosexual, [upper]middle class, young and abled bodies. One may ask, then, who is in the 'feminist design' agenda and who is not—and according to which criteria?

Apart from the project- and product-oriented interests, we can also go back to the greater ecology of material and immaterial things I mentioned earlier which claimed that the scope of design is not limited to artefacts and their use, but it belongs to global capitalism and to the complex system of manufacturing, dissemination and various forms of labour based on gender bias. For instance, for decades, researchers have been revealing the exploitation of women working in the Third World countries for multinational corporations. Especially working for the product, technology and fashion industries, from Latin America to Asia, millions of mostly under age young girls toil under inhuman working hours without insurance, safety, health condition and sufficient wage, with injuries and mass deaths out of distress (Ehrenreich and Fuentes 1981; Klein 1999; Mohanty 2003a). Discussing the violence of global capitalism and production from an intersectional perspective, the feminist scholar Chandra Talpade Mohanty (2003a, 514) states that women and young girls, who are still "70 percent of the world's poor and the majority of the world's refugees" from mostly Africa, Asia and Latin America, "do two-thirds of the world's work and earn less than one-tenth of its income", mostly in these sweatshops as production machines. For the first-worlders' eyes, these mostly under sexually and racially abused bodies, as the "world's new industrial proletariat" are "faceless, genderless, 'cheap labor', signalling their existence only through a label or tiny imprint—'made in Hong Kong, or Taiwan, Korea, the Dominican Republic, Mexico, the Philippines'." (Ehrenreich and Fuentes 1981, 94) This situation also demonstrates that the 'inferior' bodies that have been produced by the coloniality, modernity and capitalism are not only marginalised or neglected aside, but also positioned at the very centre of the system as cogwheels. Moreover, this multi-layered torment that affects and is affected by gender, ethnicity, nationality, age and the like is not only a socio-economic position, but also of utmost interest to design discipline. Therefore, the agenda of feminist design urges to be shifted from exclusive to expansive and subversive

that would confront and challenge the existing *modus operandi* of design and its ontology.[112]

Urge for a New Turn: Queer Agenda in Design

Now, I take the Nochlin's good old question and re-modify it to "Why have there been no queer intersectional decolonial feminist design, designer and design researcher?", while mainstream culture, fashion world, and kindred areas such as visual and performing arts, literature, geography, and cultural studies have been already taken hold of a 'queer turn'. One of the possible answers would be the very status of design as a discipline that was born and dispersed from an aforementioned privileged position. However, since this is also the case for the fields mentioned above, other reasons might be the designers' over-concentration on object-oriented projects, public image of these projects and the discipline itself; as well as their reluctance to move beyond the dichotomous gender discussion. They overlook the interconnectedness between identity-based oppressions and material productions that overstep the limits of disciplinary interests. On the other hand, there have already been several design research endeavours with an intriguing critical discourse on gender fluidity, non-binary sexual identity and their possible reflections in designed materialities, some of which I will visit below.[113]

Some of the most well known queer feminist-oriented material practices come from the artist and scholar Zach Blas, creator of *Queer Technologies*, whose works take a humorous stance to dysfunction the repressive implementation of technology, hegemonic surveillance and binary system of gender and sexuality. His works are quite significant not only contextually, but also in the way he overturns the normative understanding of designed materialities that are expected to be functional, utilitarian, aesthetically charming and having use

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[112] This issue lately became the subject after a paradoxical scandal that burst out in 2014, when the newspaper *Daily Mail* alleged the feminist campaign group *The Fawcett Society*, which was working in collaboration with the fashion magazine *Elle* and the shop *Whistles*, to have exploited women's labour. The t-shirts produced during the campaign, with the sentence *This is What a Feminist Looks Like* on it, have been worn by many public figures from politicians to celebrities, men and women. However, the newspaper claimed that the £45 t-shirts were being made in sweatshops by migrant women in Mauritius under inhuman conditions, long working hours and a monthly salary of £120. Although these accusations were strongly denied by the campaign group, thus the truth remained unknown, it was important to draw attention to the ongoing gender-based labour exploitation in the Global South and the double-dealing of the feminism promoted by the first-worlders' multinational corporations, as well as to the commodification of feminist movement as discussed in Chapter I.

[113] Some projects reside on the margins of art and design, but instead of discussing the disciplinary divisions, I will stick to the analysing their material approach to gender, sexuality and identity.

value. However, they do not serve as mere critical objects either, as in operating only as provocateurs, awareness-raisers or cultural mediators from the position of bell jar; but actively confront the repressive technological regimes from within techno-material culture, in circulation. For instance, with the project *ENgenderingGenderChangers,* he re-designed hardware connections as opposing to the existing binary conflation system based on gender subordination. Questioning the technology's strong connection with gender and sexuality, he divulged the limits of interlockable female/male plugs and aimed to challenge users' perceptions on "functionality, compatibility, and affordability" that sustain the consumption and capitalist flow.[114] He proposed a wide range of gender adapters such as Male to Butch, Female to Power Bottom, Male to Femme, Male to Admin or Female to CEO to expand the complexity of IT solutions, beyond the sex bifurcation. Another work *Facial Weaponization Suite,* triggered by the worldwide social movements and protests blasted in 2011, is an ongoing series of site-specific community workshops to disrupt the racial recognition technologies. The work manifests against governmental biometric standardisation that scan bodies and faces in the airports, borders or streets, yet put marginalised bodies in risks of being detected, caught, deported, fined or humiliated (i.e. immigrants, protesters, non-Caucasian faces, transgender people or people whose biological/certificated sex and facial gender presentation do not match). During the workshops, participants get their faces scanned and gather their different facial features into one single mask that is non-human, non-animal, distorted, and eventually uncatchable by the biometric technologies. Alongside his other subversive works (i.e. *transCoder*, *Gay Bombs)*, Blas interlaces intersectional queer theory, technology studies and practice not with the naïve "changing the world" platitude but for and through "political desire, pedagogy, and collective experiences."[115]

DE__SIGN, as another queer-driven practice-based research by the designer Gabriel Ann Maher's, holds design's media apparatuses under the microscope. With that, Maher analyses critically how designed 'things' and the media that portray and disseminate these things (i.e. magazines, websites, posters, video commercials) work hand in hand in repeating the cultural stereotypes and binary control over gender, sexuality and identity. By taking Dutch design and

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[114] http://users.design.ucla.edu/~zblas/thesis_website/gender_changers/engendering_gender_changers.html (Accessed April 5, 2016)

[115] http://www.vice.com/read/weaponizing-our-faces-an-interview-with-zach-blas-715; see also http://www.zachblas.info/ (Accessed April 5, 2016)

architecture magazine FRAME as a case study, Maher analyses the representations of gendered and sexed bodies in the magazine and reveals the problematic imagery and discourse embedded in various examples. Through the visual deconstruction as a method (cutting out bodies from the pages and repositioning them as montage) as well as through semantic analyses of the artefacts and their representations, *DE__SIGN* unfolds how design practice is still conditioned and conditioning the dichotomous genders and sexualities, and cultural artefacts accordingly. Moreover, the project incorporates meticulous inspection of bodies of colour and brings the repetition of colonial past to present that appears in stereotypical images of racial subordination and female sexuality. Finally, by problematising the cultural codes of the body positions and its relation to gender and power dynamics, Maher focuses particularly on the sitting body. *DE__SIGN: Act of Sitting*, therefore, ensues as a material exploration and performance of deconstructed postures and manifests the fluid ways of positioning the self (Maher 2015).[116]

Another outstanding work was performed by the graphic designer, artist and queer feminist activist Hélène Mourrier. She designed both the graphics and the content of the trans-formations booklets, *Ft** and *Mt**[117], for and in collaboration with *OUTrans* non-profit feminist activist organisation that supports transgender—and also cisgender—individuals. Being strongly involved with trans-feminist activism and well-informed with the surgical and scientific terms; Mourrier designed the catalogues that illustrate gender reassignment process for transgender people as still one of the most marginalised, isolated, and disenfranchised group in society. Merging medical lexicon with her own political queer discourse, anatomic shapes with her own graphic aesthetics, she provided a piece of work reflecting a hybrid corpus, a "knowledge in resistance." (Kazi-Tani 2015, 2) In her detailed illustrations of body parts involved in the transition process, she uses quadratic and geometric shapes and smooth pastel colours in contrast with overtly depictive, realistic and exhibitory medical imagery. Also, her use of flesh-like warm pink puts the erotic and sexual aspects in question, as an implicit reminder that trans*bodies are as well for sex and love. Eluding the mere representation of a highly delicate matter, Mourrier's work introduces design's political dimension with[in] queer dis-

[116] For the *DE__SIGN-Act of Sitting*, see https://vimeo.com/109313338 (Accessed May 2, 2016)

[117] http://outrans.org/docs/FT_.pdf and http://outrans.org/docs/MT_.pdf (Accessed May 2, 2016) FtM refers to 'Female to Male', while MtF 'Male to Female' gender reassignment, mostly through surgical processes. In Mourrier's work, *Ft** and *Mt** signify 'Fe/male to Something', not taking gender codes for granted and already de-stabilising them.

course, as well as its practical implementation specifically for the outcasts and bodies on the fringes.

As to the subject of graphic design, gender segregation, sexuality and designed environments, today many people easily think of public toilets, not only their spatial divisions but also their pictogramic references.[118] Compared to other material artefacts, signage systems and spaces, bathrooms have been well-discussed by queer activists, scholars and practitioners frequently. However, there are still people who are subjected to verbal or physical violence every day, for 'misusing' public bathrooms as a result of their non-conforming gender presentations and sexual orientations. *GenderPoo*[119] is a queer graphic work about bathroom signs being carried out by the artist and designer Coco Guzman—a.k.a. Coco Riot—since 2008, as a manifestation against normalcy of bodies. Based on simple but sophisticated vector-based drawings, the work grows through participants in workshops as an assemblage of miscellaneous deviant, mutant and monster-like bodies that confront the ideal form of anatomy and identity presentation. A mermaid with breasts and moustache, two skirted-figures in sixty-nine position, a nun peeing standing up, a hairy protestor with Molotov cocktail and veil, or a brunette amputee dissident not only depicts myriad forms of gender and sexuality, but also puts other biased and marginalised identity categories in question visibly. Moreover, the project has been not only limited to pictorial experimentations, but also spread to the other material forms such as garments, publications and the physical facades of bathrooms, as other mediums for manifesting diverse material reconfigurations.

Last but not least, the design researcher Luiza Prado de O. Martins (2017) takes a closer look at the politics of contraceptive pills and their historicity from an intersectional and decolonial point of view. Considering pills as designed artefacts, she examines not only their role in controlling bodies' gender[presentation] and reproductive functions through hormonal manipulations, but also their partaking in taming and restraining raced and classed sexuality. Her theoretically rich work blooms with the new methodologies and participatory workshops where she scrutinises the direct effects of material artefacts on our material bodies through anachronistic processes of history-remaking (Prado de O. Martins 2017).

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[118] I will expand on this issue in Chapter VI.

[119] http://www.cocoriot.com/genderpoo/ (Accessed May 2, 2016)

As it can be seen from the examples, a queer turn in design does not mean 'design for queer people' as a new marketplace for production or to make an inventory of 'queer designers'. Nor does it deem queerness in design to be a stylistic umbrella for all marginalised identities or merely being genderless or 'unisex'. A queer turn in design, however, is first to acknowledge design's direct and ruthless impacts on bodies through its artefactual, spatial, sartorial, discursive or digital segregations; and how bodies, in turn, reiterate and reactivate the meanings embedded in these materialities by performing, embodying or inhabiting them every day. Moreover, the gender- and sexuality-laden design agenda has been not limited to the foregoing examples, either. It has been witnessing intriguing novelties in the recent years: smart menstrual cups that control women's menstruation cycles remotely, apps that provide screen touch masturbation tutorials for female users, multinational clothing brands that herald gender-bending or unisex seasons, and doll corporations that introduce miscellaneous body types, skin tones and gender presentations in their new models. To observe the proliferation of today's designed artefacts targeting gender and sexuality is certainly thought-provoking, considering today's increasing voices and visibility of post-feminists, queers and marginalised bodies. However, before deeming this move favourable, it is important to understand how these designed 'things' contribute to the broader discussion around gender, sexuality and identity in and outside design discipline. And to keep a wary eye on the inclusive guise of commodification and remember that every inclusion means someone else's exclusion, if not persecution. A genuine queer feminist agenda is to construe the historical, political and material aspects of identity-based discriminations and contextualise it carefully within the more complex power structures.

An urge for a queer-turn is not to call a new trend or a movement in design for the sake of design. Nor is it a linear progress from feminism. It is a project of excavating, unfolding and unravelling the hegemonies of a material practice so deeply entrenched in our cultural, social, and daily contexts. As I mentioned earlier, some design projects speculate about possible dystopias; whereas this dystopia happens right now, in many places to many people, in real life. So, a queer turn is also a project of turning this dystopia into utopian imaginations instead of bogging down an inert cynicism, and using design to counteract itself. The foregoing accounts, as the historical material events and examples do not belong to an irreversible past, but to an extricable today. Thus, instead of waiting for reclaiming or re-writing another history in the future, queer femi-

nist design agenda has the opportunity to interrupt the ongoing history, load it with anti-hegemonic, intersectional, and decolonial discourses and criticisms, make it even 'messier'. I argue that it might be one of the ways to resist discriminatory and 'neat' material power, and to turn design and its history from a patchwork to a queer amalgam. In the next section, I will try to delineate the possibilities of making this amalgam and *queer-design* intersection possible, by inquiring the ways of de/re-configuring, or in other words, queering, existing material practices and design's ontic and epistemic conditions.

Queerying Design via Material De/Re-configurations[120]

Following the endeavour of merging queer theory with design practice, one may ask: what would queer*ing* design and its *modus operandi* mean as a way of shifting the epistemological and ontological ground of design? And how would this process of queering be theoretically and practically implemented in design as a way of deconstructing the modernist, colonial and capitalist identity politics reproduced by materialities? Surely, this process of deconstruction as a journey from the normative to the pervasive is not an easy process, but entails troubling taken for granted practices, methodologies and ways of conveying knowledge. Taking the previous arguments into account, below, I will try to outline the main position of this research and sketch out some important ways to queer design, as a proposal.

First and foremost, it is important to clarify that I do not call the proposed approach here as 'Queer Design' as another sub-category to be added to the design discipline. As the cultural critic Hall Foster (2002, 24) asserts that any "critical term today can become a catchy phrase tomorrow, and a cliché (or brand) tomorrow", not only design subcategories but also the use of terms such as 'queer' and 'decolonise' as adjectives proliferate. Warning us against such an instrumentalism that permeates design studies and education today, Anne-Marie Willis (2015, 71) also pinpoints that "all new namings now are nothing but strategic and no longer part of the struggle to think the unthought, to think the genuinely, radical new." Therefore, the proposition here instead speaks of a possibility of queer*ing* design as a dynamic act, and a form of undoing, unmaking and destabilising the representation of normative identities,

[120] The earlier version of this section was previously presented (and published in the proceedings) as *Queering Design: A Theoretical View on Design and Gender Performativity*, in *UD14 Conference* in Aveiro, Portugal, on November 29, 2014.

authorship and behaviour (Scarry 1985; Weinberg 1996). For the designation of design as queer is against the grain of queer's inherit meaning that is ever-changing, never fully conceded and ever-problematised. Furthermore, as stated earlier, I do not use the term queer as a homogenous umbrella term to attribute people who have non-normative genders and sexualities, as it always has risk of creating its own norms *inter se*. Nor do I deem queer as something merely unorthodox, eccentric and revolutionary *per se*, since I acknowledge that there is a more complex matrix of power at play. Besides, the intention is not to embed queer thinking into design field as an external force—nor vice versa, but to read and enact them in an intertwined way, transgressing the boundaries of disciplines. If artefacts, spaces, technologies, sites and other designed things materialise our conditions of being-in-the-world within regulated structures, one can also use these materials back to bend the very skeletons of these structures.

Second, to transgress disciplinary boundaries entails understanding the disciplinary conditions meticulously. One of the ways of achieving it is to investigate the history, historicity and historiography of a discipline—in this case, design's—by unfolding the parts unforgotten in marginalia.[121] By doing so, one can realise how the hitherto written design history has been cis heteronormative, white, abled and classed; and how its Eurocentrism rendered the alleged Third World without histories and "the consequences of industrial culture have been omit from its purview." (Fry 1995, 208) This act of unpacking can enable us to acknowledge that design, just as other institutions and discursive practices, is determinant of the worldviews, human activities and organisation of life (Dilnot 1984). We can recognise the performative power of design as material [re]configurations or "socio-material assemblies" (Bjögvinsson, Ehn, and Hillgren 2012, 102), and how this power turns the entire culture of design into trickery and self-deceptive; and the designer into "tricksters tricked." (Flusser 1999, 20) This is not to blame the design practice or discipline, but rather to reveal and understand who and what directs it, and with which interests. This process of recognition, confrontation and scrutinisation of design practice compel us to investigate the ontology of design and bring us to "ontological designing" which

[121] For a salient reading on the concepts of history and design, see *Design and the Question of History* (Fry, Dilnot, and Steward 2015). Each of the authors, through different philosophical perspectives and examples from the margins, stresses the importance of design's historical condition and the ways it directs our actions, our presents and futures.

> "implies a radically different understanding of design as practice and object than those generally available; it also implies different ways of understanding how we, as modern subjects 'are' and how we come to be who/what we are in the modern world. [It is] concerned with the *nature* and of the *agency* of design, which understands design as a subject-decentred practice, acknowledging that things as well as people design." (Willis 2007, 80-81)

This kind of investigations towards design*ing* also contribute to understanding of how certain artefacts, spaces, discourses and technologies historically and ontologically reproduce identities and disparities between certain bodies through privileges and oppressions. In this way, we can know more about how and in which conditions "design designs" through its own agency (Willis 2007, 95). And this ontology should be 'pluriverse' that refers to multiple perspectives, myriad of subjectivities and cultural differences that can go beyond the binary regimes of thinking, doing, being and becoming while embracing many different 'realities' (Escobar 2015, 18). Such ontological and pluriversal approach will also mean to stand against the idea of universalism that has been shaping both identity politics and design, which intends to put all difference bodies in the same box, by standardising them and sabotages the discourse of diversity.[122] Eventually, this shift in approach can be counted as a crucial step in altering hegemonic understanding and use of design.

Third, the issue of pluriversality brings forward another significant point: In consideration with the position of a design practitioner or researcher—or both—to counteract demeaning material configurations entails not only the recognition of the agency of design, but also the agency of the self. Although designed things are mostly considered as neutral and only political when they touch upon societal issues, the very subjectivity, disposition and conditioning of designer render the impartiality of design impossible from the outset. Having already their own individual cultural codes, value judgements and beliefs on gender, sexuality, identity categories and personified users, designers mostly rely on stereotypes, thereby tend to reiterate repressive practices (Brat-

[122] This is the reason why, although addressed to disabled people as another disadvantaged group, the area Universal Design remains problematic. For instance, even though the endeavour of *Manifesto for Queer Universal Design* (Myers and Crockett 2012) bears an utmost importance in the way that brings gender, sexuality, disability and design together, it falls short of bridging these different subject matters when it starts listing another strictly aligned guide as the new standards for 'Queer Universal Design'. This kind of approaches overlooks the discussion about the agency of design and jeopardise the political discourse of queer, materiality and diversity. The discourse of universality eventually represents the interests of dominant groups; therefore it reproduces the Western technological ideas and values and overshadows the marginalised groups (Buckley 1986; Bardzell 2010). For a relevant critique of queerness, universalism and design, see *Queering the Universal Rhetoric of Objects: Myth, Industrial Design, and the Politics of Difference* (King-Shey 2005).

teteig 2002; Rommes 2006; Bardzell 2010). Thus, the act of disrupting, overturning or namely queering design cannot be thinkable without designers' own self-transformations, self-reflections and self-critiques, or deconstructions of their own constructed savvies. Even when taking part in the non-normative practices and resisting against hegemonic ways of thinking and making, designers cannot be exempt from questioning their own positionalities and privileges constantly (i.e. which intersectional identity categories they occupy, in which ways they contribute to the coloniality of knowledge, and whose sake and politics they serve for), within the greater matrix of material domination in which they directly or indirectly partake. They should first deconstruct and rupture their own agential beings, by recognising that it is impossible to possess one coherent agency, but there are multiple fractured agencies each personality holds that shuttle between access, excess and restrictions (Blas 2008).

I argue that to fracture the self and embrace the multitude of micro-agencies inhabiting one's body is the first step to acknowledge the multitude of different bodies, agencies and identities outwards. This, eventually, would lead to deconstruction of *personas* designers create through their own "tastes, competences, motives, aspirations, political prejudices" as well as taken for granted "morality, technology, science, and economy" (Akrich 1992, 208), which homogenise bodies according to the criterion of privileged bodies and standardise them into "a generic monolithic singularity." (Blas 2008, 39) Invalidating the detrimental functionality of uniformed personas would be an inevitable act to queer design, standing against standardisation and authoritarian *modus operandi* of the design process. However design practitioners and researchers should be vigilant that such deconstruction should not be a one-off act, but take place unremittingly; as the cultural, social and political reproduction of gender, sexuality and identity is too intricate to be detected easily. Furthermore, since "the deconstruction efforts of gender stereotypes lead to reconstructing gender images anew", designers working against such stereotypes may become the "victims of [their] double role as researchers on the one hand and as female[queer, marginalised] members of society on the other." (Bredies, Buchmüller, and Joost 2008, 5) Therefore, this complexity requires an everlasting effort by designers and researchers so that they can detect and divulge the stereotypes, as it is the first step to displacing them (Roberts, 2011). Then, they can counteract them by challenging not only their own, but also design's agency.

Fourth, since there is a path from uncovering to deconstructing material ramifications, there is also the question of the methodology of walking. In this path, queering design entails a convergence to 'queer methodologies' (Browne and Nash 2010), questioning normalised, highly entrenched and sexually sterilised knowledge produced in academia. As the queer scholar Tuna Erdem (2012) sagaciously stresses, to use such approach that stands in stark contrast to gaining reputation and acclaim or to creating an illusion of objectivity is already a way of queering academia and its discourse. Such approach is not to set a recyclable methodology, but akin to what queer scholar Jack. J. Halberstam (1998: 13) calls "scavenger methodology" which I will go back in the next chapter. With a direct relation to this point, in the context of design, to queer is not simply to design *for* the systematically excluded bodies, but to undesign *by* them through their direct intervention which can be seen as the most outright expression of the 'self' to be de-performed. This also indicates the deconstruction of the authorship of the designer who conventionally makes productions on behalf of the others even in alleged full participatory processes. In this way, the designer is not the main actor or protagonist of knowledge, but instead an explorer, un-learner and re-learner from/with the knowledgeable and experienced non-practitioners, activists and queer bodies. Investigating and practising together with people who are directly affected by the designed materialities, design researcher can also shift the established ideas about design*ing* as making and can explore the ways of queering design as unmaking, collectively.

Fifth, as 'to queer' something is "to cross it, to go in an adverse or opposite direction" (Light 2010, 3), the design that is being queered is supposed to function as an anti-thesis of itself to shift the perception of established orders and to deconstruct its very performative nature. Therefore, that queered, re-configured and deconstructed materialities can suggest being dysfunctional, freed from the idea of academic or economic demanded success and open to the experience of 'failure' (Halberstam, 2011). I use the notion of failure in line with Halberstam (2012b, 26) who would express that a queered design should be doomed to be "not functional and utilitarian, but as utopian and visionary" in order to "confuse the relations between surface and depth." This does not have to be applied literally,[123] but can work as a suggestive aisle traversing from normalcy to perversive, or just as a questioning the neoliberal demand for

[123] The discourse of failure is oft-used in popular culture, accompanied by the appropriated and depoliticised words of the playwright Samuel Beckett, "fail again, fail better."

'success'. This process of dissatisfying and troubling through failure can start by renunciation or eschewal of aforementioned modernist, elitist and colonial views of design. And it can spread to 'undertaking de-growth', or as Cameron Tonkinwise (2016, 13-14) puts it, "retraction, saying no to certain technological futures, downshifting, working less, slowing" which can work as a mutilation for the rapid reproduction of design's effects.

Sixth, the issues of materiality and queerness requires incorporating not only the issue of functionality, but also aesthetic strategies, since the politics of appearance, as a process of becoming, "is not only politically but also aesthetically charged." (Geczy and Karaminas 2013, 22) However, by not constituting any defined 'queer aesthetics' (Williford 2009), a 'queered' aesthetics repudiates serving taken for granted representations of gender, sexuality, class, religion, age, ethnicity, nationality and so on. It, instead, contains "forward-dawning futurity" (Muñoz 2009, 1) and might welcome anachronistic, eclectic, confrontative and vulgar. Once again, although these alleged 'subversive' concepts are appropriated especially by the fashion industry and social media as the new cool and popped up in various ways and occasions; beyond the skin deep visibility, the everyday presentation of bodies through aesthetic and material codes remains problematic (Gunn 2015).[124] Therefore, queering visual aspect of design would still mean to bring the 'camp' and 'campy' back, as the "solvent of morality", playfulness, flamboyance, esoterism and exaggeration (Sontag [1964]2014, 182). Camp, as one of the core elements of queered materiality in the way that it plays with the orthodox judgements of taste and aesthetics, manifests itself as "cynical, ironic, sentimental, pleasure-seeking, naively innocent, and corrupting." (Reich 1992, 124) It also imports and reclaims "'poor taste', badly behaved 'trifles', fancy goods, the kitsch, the fetish, the domestic, the decorative and the feminine, the bric-a-brac that exudes unashamed materiality." (Attfield, 2000, 33) Such queered aesthetics as embodiment of "ambiguity and artificiality" would "de-privilege the representation of 'things as they are'", but instead "suggest that all representation shows 'things as they should be.'" (Williford 2009, 2) It would call the *excess* back, as "the site of new possibilities of social experience." (Williford 2009, 7) In other words, things that have been condemned as a 'bad taste' and wild under the shadow of the modernism's classist impositions of taste since the Adolf Loos's ([1908]1997) *Ornament and Crime*, in which embellishment or non-Western aesthetics was denounced as 'degenerate' and redundant for the enlightened and productive

[124] I will focus on it in Chapter IV.

societies. To step out of the norms entrenched in design's aesthetic rules, it is important to scrutinise what these foregoing characterisations historically mean and how we can take over or get rid of or go against them by taking up unwelcome visual forms.[125]

Last, from aforementioned theoretical, practical and methodological approaches to actors of practices, design process of queering is always site-specific, time-specific, context-specific and, namely, body-specific. Moreover, all the foregoing statements should be treated as unstable, hence changeable accordingly, depending on particular intersectional, decolonial and anti-hegemonic agendas.

After this open-ended sketch of possible ways of queering design and before concluding this chapter, I need to state that I am aware that, to get involved in queer practices does not mean to totally escape from material impositions, as there are many other norms, conventions and implementation of materialities (Bonnevier 2007). As the writer Erica Rand (1995) wisely points out, the works related to visual and material culture cannot provide direct solutions to social injustice. However, as she continues, "political battles are fought over and through the manipulation of cultural symbols" and they demand "resisting cultural messages that disempower us, creating and circulating alternative visions." (Rand 1995, 5-6) Similarly, the endeavour of queering and querying—or as I use in the title, queerying—design things, acts, history and discipline bears potentials to bring out distortion into disempowering ways of being while compelling the world to confront such socio-sexual and cultural mediators and shapers in a disrupted way.

To conclude, neither gender emancipation and sexual liberation, nor queerness and its consequences have yet been here, but in José Esteban Muñoz's (2009, 1) words queerness is about "dream[ing] and enact[ing] new and better pleasures, other ways of being in the world" and furthermore it "exists for us as an ideality that can be distilled from the past and used to imagine a future." In this sense, queering design and its entire epistemic context is an everlasting desire and ceaseless act which would herald miscellaneous representations and performativities in 'multitudes of differences.' (Preciado 2011) It is not to be optimistic, but to be on the alert and prepared for using one's own tools and mediums to act back.

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[125] The issue of aesthetics or the concept of camp here, however, should not be simply read as a matter of taste, but rather as a question of who is welcome to appear in public space and who looks unsightly.

During this chapter, after having situated design within performativity, politics and power, I briefly historicised and discussed the critical and queer feminist background of the discipline; and then sketched out possible directions as a form of queerying design. Drawing from this, in the next chapter, I will shed light on the question of 'how', articulating the methods and ways of doing.

III. WAYS OF QUEERYING

Until this point, in the first two chapters, I aspired to bridge *queer[ing]* and *design[ing]* from a theoretical and critical viewpoint and propounded a *queered design* approach as a counter-possibility against the biased material configurations. I will later elaborate on the practicality of this approach in the next three chapters, constituting the second part of the research. Before, in this chapter, I shift the focus from *what* to *how,* to raise some methodical, methodological and epistemological questions, including *why* certain decisions have been made regarding both the content and the disciplinary interest of the research.

During the interrogation of *how*, I first discuss the nature of this design research residing in between theory and practice, by also giving a brief overview about how the practical part of the research—consisting of three different workshops that took place in three different contexts with three different groups of participants—was structured. This part proceeds with the following section in which I elaborate on queer methodology and its possible deployment in design research. I, then, relate the acts of queering and designing to the notion of *deconstruction as [re]configuration*, as one of the principal approaches of this research, by dedicating an ample space for its conceptual and practical explorations. It takes a glance at some existing methods this research traverses, with their pros and cons, (i.e. critical action research and participatory design), also mentioning other subsidiary methods that will be articulated in the following chapters (i.e. artefact analysis, cut-up techniques, performative interviews). Explaining their relevant and unadaptable aspects for this research, I re-contextualise them in relation to the queer feminist design inquiry. After that, I remark on the additional information about the details of the research process, including the issues of documentation, analysis and treatment of the information gathered. At last, I conclude the chapter with a proposal for [re]producing knowledge—which does not serve for mere academic and institutional purposes—by unlearning and relearning existing social structures and material politics.

Theory, Practice and Discomfort

Apart from the endeavour of unpacking mostly from a theoretical standpoint, engendering a queered design discussion within the framework of an academic research has brought about the need for utilising not only theory, but also practice. Discussing gender*ing*, queer*ing* and design*ing* as active modes of making, this research, accordingly, urged practical implementations of the proposed arguments, especially stemmed from the knowledge of non-practitioner queer activists as the addressees of biased materialities and the subjects who are intimidated by them. Therefore, the theoretical development of the research has been accompanied by three action-based practices in the form of three different workshops I will briefly mention below.

As stated earlier, my initial intention was to investigate how bodies perform and embody materials that are normatively designed and how such designed things undergird gender performances and sexualities that reinforce power structures. In doing so, I intentionally did not remain restricted to the augmenting subsidiary categories of today's design discipline. Instead, I framed my approach according to ontologies of design[ing] and design as material [re]configurations and exceeded the limits of strict classifications. This stance enabled me first to fathom the material body, located at the centre of this research, then to approach materiality from three different but correlated lines of reading and intervening; as *sartorial, discursive and spatial* re-configurations.

In the wake of analysing gender, sexuality and queerness from the design point of view—and vice versa, these three lines that served as a ground for both practical and theoretical orientations of the research were not chosen arbitrarily. Nor were they preconcerted from the outset. My in-depth analyses of the relationships between gender politics, designed body and *wearable objects* (as *sartorial [re]configurations*), which came out as the first initial focus of the practice phase, inherently brought about the discursive aspect of the body: body not only verbalising, uttering and entitling materials, but also materialising, embodying and enacting discourses. This finding paved the way for the second line of the research based on language, or more specifically on *discourses* (as *discursive [re]configurations*), as well as the second action-based practice. In the meantime, both in the actions I initiated and in the existing studies I was scrutinising, it was repeatedly manifested that material segregation of bodies is not only limited to artefacts and languages, but also com-

prises exterior mediums that organise, insulate and confine them in enclosed physical surroundings. This third direct impact on corporeality triggered a turn to *spaces* (as *spatial [re]configurations*) that both materially and discursively condition one's [sexual and physical] orientation. During the course of unpacking their oppressing and privileging characteristics, it appeared that these three strands of investigation are inseparably correlated, and what make them being extremely tied to each other is the material body that they organise around and get activated.

Furthermore, these three lines as the main conceptual departure points of the practice of this research took place at three different sites with three different groups of queer activists—and participants who do not necessarily identify as activist, but problematise heteronormativity and heteropatriarchy in their everyday lives. The action dedicated to *sartorial [re]configurations* entitled *Q-Tipi Design Workshop* took place in Turkey (Istanbul) while *discursive [re]configurations* entitled *XYZ-Abinary Workshop* was carried out in Portugal (Porto) and *spatial [re]configurations* entitled *T-Spaced out Dialogues* in Germany (Berlin).[126] In each geographical location I contacted with the participants through different means: While I initiated the first workshop through the email proposals to an LGBTI+ activist organisation of a university and a workshop space in Istanbul, participants were invited through open calls through social media. The second workshop coincided with the opening week of an activist cultural association in which my workshop plan turned into a mutual interest, while the participants were invited through the social media networks of this space. The third workshop, with a slightly different approach, was primarily shaped around one participant—an activist acquaintance of mine—and with the contribution of another activist who was invited by the main participant friend. They were both well-known figures in the subject matter; therefore their contribution was fundamental. As will be seen later, both the decisions of approaching these spaces, people and adopted methods were shaped during the course of the research, based on the contextual requirements of the each particular subject matter.

Having taken place in three different countries belonging to divergent sociopolitical, cultural and linguistic backgrounds, one of the most critical issues to state here is that the practice had no intention of doing a comparative research. The sites of the workshops—Turkey, Germany and Portugal—were

[126] I will revisit each of these workshops in the following chapters.

opted according to their wide range of dissimilarities that indicate different ontologies, effects and constructions of gender, sexuality and identity; as well as of laws, social structures, customs, political pasts, geographies, economies, and alleged 'level of developedness'. Interestingly, while these countries bare the history of colonialism, how they deal with identity politics, intersectionality and colonial matrix of power is different and complex in each. For instance, since Turkey has been turning to an overtly conservative and totalitarian neoliberal state especially in the past decade, gender-, sexuality-, and identity-related issues (i.e. ethnicity, race, religion) become more compelling, yet delicate; while queerness is of an urge to be discussed with more passion (Çakırlar and Delice 2012). While Germany—considered as the apple of queer folks' eye and one of the most developed Western nations—ethnicity-, nationality- and religion-based discrimination has been increasing in the past years, escalated with the migration politics and conspicuous white homonormativity (El-Tayeb 2011; Haritaworn 2015). Portugal—as a post-dictatorship country, has been leaping forward in sexual citizenship and LGBTI+ rights in the last years (Santos 2013), but intersectional issues and precarity remain unsolved. All of these countries' continuity relies upon the discourse of 'democracy' and 'equality', though exercised in various extents, whereas each of them keeps partaking in different shades of modern/colonial/capitalism, both with their past injuries and future pledges.

Having different personal attachments to these three different countries,[127] without falling into the trap of sameness/difference binarism[128] or juxtaposing bodies in West/East, North/South or developed/underdeveloped divisions, I aimed to capture the common material experiences of queerness beyond geography, language and institutional politics. For, although I believe that genders, sexualities and identities undergo different forms of oppressions and

[127] i.e. Turkey as my homeland, Portugal as the place of my residence, Germany as where many friends, comrades and queer acquaintances are emigrated to.

[128] In his work *The Gay Archipelago* on Indonesian non-normative sexual practices, anthropologist Tom Boellstorff (2010, 223-224; 2005, 93) similarly concludes that "the key question was not 'how are gay and less Indonesians similar to and different from gay and lesbian Westerners?' That question remained submerged, so to speak, within the binarism of sameness/difference. Yet ignoring rubrics of sameness and difference altogether was impossible. […]Difference is seen to be our contribution to social theory…Similitude, however, awakens disturbing contradictions… there is a sense that contamination has occurred and authenticity compromised." Likewise, Chandra Mohanty (2003b, 226) comments on the difference by claiming that "the challenge is to see how differences allow us to explain the connections and border crossings better and more accurately, how specifying difference allow us to theorise universal concerns more fully." These 'universal concerns', nevertheless, do not address to any queer universalism. As the scholar Fairn herising (2005, 148) cautions about such delusion of universality or plurality by using the term "politics of location" that "cannot be seen as a call to plurality, where various inequitable trajectories of power are disguised or dismissed in favour of a relativism that speaks to a 'sameness of difference' or 'cross-cultural' practices."

atrocities in various historicities, I also claim that experiences, afflictions and resistance should not be counted merely according to quantitative and statistical analyses or development rates of nations. In other words, experiences of persecuted bodies in a developed country are not less severe than ones in underdeveloped or developing countries—and vice versa. It is to externalise the pursuit for 'universally queerness' by epitomising three different contexts in a micro scale while being cognisant of the impossibility of 'queer universalism' in a reductive manner (Edelman 2015). Nevertheless, it is not to deny the site-specificity and context-specificity of these sites, but on the contrary, to acknowledge the knowledge that is differently situated in each research condition that emphasises the "partiality rather than universality." (Bjögvinsson, Ehn, and Hillgren 2012, 109) This "specific way of knowing in particular locations" is characteristics of "situated inquiry" (Browne and Nash 2010, 7) that derives situated knowledge from different "epistemologies of location" and "positioning" (Haraway 1988, 589) as an important standpoint for queer feminist research as will be articulated in the following sections.

Drawing on the use of the practice in a theoretically charged inquiry, now I will come to the implications of it within the context of this research. Although the simultaneous practical implementation of the theory is firmly embedded in the research, material and discursive outcomes of the workshops neither underlay the entire knowledge production as in *practice-based* research nor merely advanced knowledge about or within practice as in *practice-led* research (Candy 2006).[129] On the contrary to the most of the *practice-based* or *practice-led* research, the three actions and their outcomes initiated here had no objective to be considered as a reference point for the study. Instead, the practice functioned as supplementary to and reflection of the theory—and vice versa—to get the drift of possible material implications of theoretical argumentations that I introduce throughout this research. This approach can be considered as a combined application of exegesis and praxis, not in a dyadic separation, but an intertwined relationship between theory and practice both of which mutually benefited from each other during this research.

In the meantime, the aim and the role of the practice in accompanying the theory was not an impartial or arbitrary, but a deliberate and disruptive one. It took place as a critical stance against the contemporary research and praxis of design and its aforementioned enactments on bodies. Both stemming from

[129] There are more names for labelling works that involve 'making' such as process-led, studio-based, arts-based, practice as research, artistic research and so forth.

and engendering a theoretical framework based on design activity and queer position, the practice part functioned as deconstruction within the design field. Therefore, the conventional dichotomous setting of theory and practice turned out to be intricate and non-binary, to the extent that the act of making theory could be regarded a practice, while practicing could already be the production of theory.

So, how can I name a research *practice-led* while the practice itself is adopted not as a main constituent of the research, but as a deconstructive venom working against the norms of the discipline *per se*? On the other hand, how can I ignore the significance of the practice in shaping the conceptual framework for the research? I address these questions as a way of problematising the common drawback of 'naming' the methods and taking them for granted, especially while tackling with the topics related to queerness as already a slippery subject. Also, starting from this aspect, I aim to accentuate the prevailing incongruity about conventional and mostly Western academic methods and sharply categorised epistemic grounds. However, is it not an assertion, either, of a brand new methodology composed from scratch by ignoring the previously done research techniques and knowledge produced (Gray and Malins 1993). Instead, I crossed, traversed and wandered around the margins of different methods, without entirely complying with their claims, but utilising their most compatible traits for the context of research. This approach as tangential pass through the methodological frontiers, is also coherent with the queerness as a position of being always on the margins, in the void and on the edges (Edelman 2015).[130] It led me to remain prudent about miscellaneous means of acquainting knowledge and avoid using stabilised methods in research that is site-, context-specific and subject-specific, and of which claim is to be anti-hegemonic.

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[130] For the edges and the research on/within/about queerness, Fairn herising's (2005) impressive linking deserves a closer look. Scrutinising the concept of *threshold* as a queer position of being between, amidst, and through locations; herising recalls three akin notions from three outstanding scholars in the field of queer feminist, decolonial and border studies: Feminist writer bell hook's (1990) exploration of *margin*, the decolonial writer Gloria Anzaldúa's (1987) *borderland* and the postcolonial thinker Edward Said's (1994) *exile*. While hooks (1990, 145) explains margin as "a space of radical openness" (quoted in herising 2005), Anzaldúa's borderland signifies a zone of discomfort, vulnerability and ambiguity; a non-homelike home that is dislodged and estranged. Going beyond the conceptual and territorial connotations, Anzaldúa (1987) also contextualises the border in the body of the researcher as a bridge between culture and subjectivities. This bordered identity of a researcher is similar to how Said interprets the position of intellectuals as being naysayers: at odds and in exile. Yet, for him, it is not a negative, but a favoured situation, as such marginality can free them from authoritarian, orthodox and status-quo intellectualism (Said 1994). All in all, regardless of whether they are called margin, borderland, exile, void or edge, these decentralised queer positions "provide a glimpse of a methodology that dislocates the colonising traversals of thresholds." (herising 2005, 146) I claim that this is the very location in which this study resides.

This very conundrum about whether to benefit from conventional methods in an unorthodox themed study or to reject all the already experimented *modus operandi* is already paradoxical, as the study disavows such a sharply dichotomised approach. Moreover, the criteria for choosing some methods while repudiating some others entails further explanations. Therefore, considering the queer-design nexus of this study, in the following section of this chapter, I will bring the queer side into focus and elaborate queerness in methodological and epistemological context, as the skeleton of this research. This scope will also shed light on my theoretical standpoint as a researcher. Afterwards, I will scrutinise the ways the acts of design[ing] and queer[ing] are correlated methodologically and the possibility of a queered-design ontology.

Queerying Designed Methodologies

Reclaiming the Margins

The question of "how queer approaches might sit with […] methodological choices" (Browne and Nash 2010, 1) in the scope of an academic research has already been articulated in various fields, especially in humanities and social sciences. In their compilation book dedicated to *Queer Methods and Methodologies*, the scholars Kath Browne and Catherine Nash (2010) expand the subject matter for further debates. They provoke interesting points of inquiry by asking,

> "[i]f methodologies are meant to coherently link ontological and epistemological positions to our choice of methods, are methodologies automatically queer if queer conceptualisation are used? Can we have queer knowledges if our methodologies are not queer? Is there such a thing as queer method/ methodology/research?[…]If, as queer thinking argues, subjects and subjectivities are fluid, unstable and perpetually becoming, how can we gather 'data' from those tenuous and fleeting subjects using the standard methods of data collection such as interviews or questionnaires?" (2)

In another book on research as resistance, social researcher Susan Strega (2005) raises similar concerns about investigating vulnerable subjects at issue:

> "How can I best capture the complexities and contradictions of the worlds, experiences, or texts I am studying? Whose voice will/does my research represent? Whose interests will it serve?" (199)

Such questions have been the foremost considerations for this research from its very beginning since it does not entirely accord with the implicit dichotomisation of queer studies being either on 'queer people' or about artefacts produced by/about them (Boellstoff 2010). The focus of this research is rather the material reproduction of the world and designed artifice in relation to the concept of queerness than 'queer people' *per se*. On this kind of double bind studies, Boellstoff (2010) claims that a shifted methodology departing from queer-related studies can destabilise the dichotomy mentioned above and open space for new forms of knowledge that are stemmed from marginalised subjectivities.

On the other hand, a possible designation of certain methods and methodologies as queer runs counter to the notion of queer itself as a fluid, unstable and erratic subject. Moreover, it is important not to consider adopted techniques as queer, "but seeing them as point of departure; working concepts in service of emergent paradigms." (Boellstorff 2010, 216) One can claim that there is "no queer method" (Browne and Nash 2010, 12) but "rather situated methods within methodologies and epistemologies" (Bardzell and Bardzell 2011, 682); and situated methodologies (Boellstorff 2010), and situated epistemologies (herising 2005) that have potential to elicit transformative and transgressive knowledge. Therefore, the specifications for queer method(ologie)s stay ajar, while they can only be approached, approximated and adapted by the research that are "equally, culturally and spatially specific" (Browne and Nash 2010, 22), like this one.

But what would an epistemological shift towards queer indicate, and by which means can a researcher verge there? First and foremost, such a move should start *from within* the body of the researcher to be poised for self-disclosure, self-situatedness and self-critical positionality (Mohanty 2003b; Hammers and Brown 2004; herising 2005; Manning 2009; Bardzell and Bardzell 2011). To exercise this self-directed reconfiguration in the wake of counteracting the intricate matrix of power, one should de/re-historicise and position one's own political agency (Mohanty 2003b; in herising 2005). This act of 'situating the self' would not only enable the researcher to reconfigure the subject-object relationship in the research but also make the research as direct and non-hier-

archal as possible (Hammers and Brown 2004). In the words of herising (2005),

> "[b]y situating ourselves in history and the contexts of our own multiple locations, we can move toward working through and with differences based on multiple subjectivities." (136)

To situate ourselves in certain historicities is not a mere conceptual endeavour. Nor does it solely imply a territorial or physical deployment. Rather, that one re-situate and re-historicise oneself means to "disinherit, disavow, decentre, disrupt" and reconsider one's already taken for granted "beliefs, values, identities and knowledges." (herising 2005, 130-131) It applies also to the bodies that are on the disadvantaged side of social hierarchies. For instance, one's personal alignment with queer does not mean that this person experiences and understands gender, sexuality, non-normativity, privilege or oppression in the same way that another queer body would do. Also, as articulated in the previous chapters, there are many other layers of being and living in the world that condition ontologies of bodies; including class, education, race, ability, ethnicity, religion, nationality and other categorising traits. For example, for years, especially during the course of this research, I have been constantly encountering the 'disadvantages' of my manifold subjectivities (i.e. female-born, woman, immigrant, non-Western, with a precarious living). However, all these 'disadvantages' have been occasionally dissolving, while bringing my other privileges that have been more demanding to tackle in the process of re-situating myself amongst different subject positions and contexts. Despite its difficulties, creating for such positional and relational unsteadiness has been necessary to avoid both self-victimisation and comfort.

Easy or not, a queered approach requires acknowledging and challenging one's own prerogatives. For instance, one of the biggest challenges of carrying out a research about/on the queer position is to handle the orthodoxy of academic qualifications and formalities, while addressing to subversiveness and transgression. Although there have been new forms of doctoral dissertations emerging in the recent years,[131] procedures are still strict, and the scientific 'eligibility' criteria dominate. Nevertheless, being under the roof of an academic insti-

[131] For example, the doctoral dissertation in the form of a comics graphic book *Unflattening* (Sousanis 2015), which rejects of the supremacy of words over images in Western culture and challenges the conventional forms of communicating knowledge and philosophy, stirred up a heated debate within the international design research community. While some scholars heralded its groundbreaking style, the majority claimed that it is far from fulfilling the criteria of scientific knowledge, by claiming that it can be anything, including a 'great novel', but a doctoral work.

tution does not always mean to be resigned or comply with the authorities, yet there is not a sharp dichotomy between the academy and the outside (herising 2005). The problem does not rise from an institution or a discipline, but from how it is used in the hands of hegemonic [and neoliberal] power and how we can change, transform, demasculinise and de-Westernise it (Rich 1986; in herising 2005). While being aware of the privileges of the academy and unceasingly challenging them, "choosing the margins as one's identification is a political act." (herising 2005, 145)

In parallel to situating the researcher-self and challenging multiple positionalities, one of the most prominent characteristics of queer feminist scholarship is that it disputes truth claims propounded as 'scientific', empirically 'real', 'objective' and 'inductive' (Hammers and Brown 2004; Youdell 2007; Manning 2009). At this point, although queer feminism transcends the women-exclusive concerns by jeopardising the limits of sexuality and gender essentialism, it shares similar tools with poststructural feminism which brought about influential critiques to the question of 'knowledge production' (Youdell 2007). The encounter of poststructural feminist scholars with the traditional Western understanding of a 'correct' scientific research whose origins can be traced back to the seventeenth-century Europe put alleged objective, value-free and empirical knowledge in question (Archer 1995). By defying 'the virtue of good science' and the 'pursuit of truth' (Bardzell and Bardzell 2011), post-structuralist feminists firstly divulged that this professed objectivity not only ignores the researcher's inherently involved point of view but also hails from Western, colonial, white, male-oriented and straight doctrines. By reclaiming moral values, taking heed of the voice of the researcher and the researched and highlighting socially situated and produced knowledge (Harding 1998; Ramazanoğlu 2002; Bardzell and Bardzell 2011) feminist methodologies paved the way for recognising knowledges that are neglected, marginalised and belittled.

This theoretical stance, perspective and situatedness of the feminist researcher, also called 'standpoint theory' (Harding 1998), is "one of the most influential epistemological contribution of feminist social science." (Alcoff and Potter 1992; Bardzell and Bardzell 2011, 679) It not only "valorises the marginal perspectives of knowledge", but also "exposes the unexamined assumptions of dominant epistemological paradigms." (Bardzell 2010, 1302) It also goes along with the stance of this research which likewise prioritises the knowledge and research perspective stemming from bodies in resistance. That

is why, as it will be enlarged in the following chapters, the main contributors of this research were activists and non-practitioners coming from different backgrounds, historical contexts, vulnerabilities and strengths who took part in three aforementioned situated actions.

Researching as Scavenger Delinking

Taking these approaches and pathfinders into account, one might ask, how can we apply such considerations into the context of a design research? How can I use conventional design methods, mostly construed and developed *from within* the Anglo-Eurocentric, Western-oriented, prosperous and male-dominated context? When I look through the history of design research and see the dominating presence of such perspectives, how can I adopt such an alphabet for speaking another language that has not been acknowledged by the conventions? I argue that one of the crucial steps might be to *delink* (Mignolo 2007) oneself from the dominant epistemic, methodological and historical perspectives. For example, after reading the article *Investigating Design: A Review of Forty Years of Design Research* written by the internationally acclaimed design researcher Nigan Bayazit (2004),[132] one can fall into illusion that during four decades there has been no design activity, research or 'problem-solving methods' in any place other than USA, UK and Australia—as the Anglo-Saxon monopolies of knowledge excellence. Although we might be informed about alternative thinking and practices that are scarcely investigated, it is gruelling to change our 'designerly ways of knowing' (Cross 2007) on how we give form to things and how we judge them according to certain criteria. For, we, as design researchers and practitioners, are mostly conditioned by and strongly linked to our design education that is still dominantly shadowed under the European modernism. If, as the feminist writer Grada Kilomba (2008, 300) urges that knowledge production, academia and research making are not neutral locations, but reflect "the political interests of the white society", design is not exempt residing in this location, either; thus it is darkened by this whiteness and its narratives.

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[132] In fact, Bayazit is a non-Western and woman researcher who spent a considerable amount of time and effort for developing design field in Turkey in hard times and conditions. However, this fact does not diminish the ongoing ill effects of such historical repetitions, emulations to the West and repudiation of 'local' endeavours; both in design education and in practice within the scope of Turkey—as well as in the other Global South nations that keep having Westernised design education. One of the main reasons is the inability of *delinking* (Mignolo 2007) from what has been given and learnt and of changing the lenses or standpoints of seeing.

My previous accounts on de-historicising the self—and the others—comes into play here. If a design researcher wants to challenge the centralised and dominant knowledge and material practices, the first task to take on should be "not to reproduce patterns and processes" of "epistemic violence." (herising 2005, 139) As Susan Strega stresses (2005),

> "[f]or researchers concerned with social justice, the answers represent not just methodological choices, but choices about resistance and allegiance to the hegemony of Eurocentric thought and research traditions—the master's tools." (199)

Therefore, just as I have embarked on invalidating the practice-theory binarism and the master's tools, I likewise remained cautious about opting for the preexisting approaches, especially classified as research *in, through, into* or *for* design.[133] Due to the reasons mentioned above and the premise that "queer can be disloyal to all forms of conventional disciplinary methods" (Browne and Nash 2010, 12), I did not condition the *modus operandi* of this research regarding such particular categories. On the other hand, I have also been attentive not to over-centralise 'queer voices' as the main contributors and collaborators of the actions of this research. Since such personalisations might create "commodification or fetishising of marginal identities, knowledges, ways of being, and communities" (herising 2005, 139), it was important to "resist assimilationist and co-optive strategies exercised by the dominant" so that queer subject does not become reproduced, singularised and normalised (herising 2005, 143).

Apart from situating the researcher-self, shifting the epistemic models and counteracting the value-free objectivity, there are also other important aspects that a queered design scholarship, methods and methodology should take into consideration, though without fixating them. First of all, although every queer feminist research primarily derives from the issues of gender and sexuality, thereby injustice towards especially women and gender and sexual nonconforming bodies (Ramazanoğlu 2002; Bardzell and Bardzell 2011; Browne and Nash 2010), queer positions itself against any kind of normalcies, power rela-

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[133] While the differences in research approaches were classified by the cultural historian Christopher Frayling (1994) as research *into/through* and *for* art and design, the design researcher Bruce Archer (1995), departed from the Arts in Humanities, systemised them as the practice of, scholarship of and for the purposes of the Arts. Despite the dissimilarities, they have many common grounds; and both have been celebrated and overused in design research communities to the extent that the great majority of design methodologies—especially in academia—start off positioning themselves within these categories.

tions, taken-for-granted meanings (Browne and Nash 2010) and "hegemonic linear ways of being and thinking." (Manning 2009, 1) It, therefore, inherently includes intersectional and decolonial standpoints as I explained in the previous chapters. Furthermore, within its anti-normative drive, while queer scholarship aims to disrupt, criticise and reconfigure stabilities and comfort-zones regarding given privileges (Browne and Nash 2010), "queer methodologies provide space for the multiplicity of strangeness to exist." (Manning 2009, 1) This multiplicity can be observed in this research that was held in collaboration with miscellaneous subjectivities, subject matters, understandings and historicities.

Another significant characteristic of a possible queer method[ology] is its resistance against contrast dichotomies and sharp oppositions, such as practice/theory, subjectivity/objectivity, scientific/hermeneutic, quantitative/qualitative, rational/emotional, universal/specific and so on (Kilomba 2008). As I frequently emphasised, the second line of re-configuration in this research is particularly dedicated to deconstructing such binarisms artefactually, discursively and spatially that segregate our bodies and the world we inhabit. A queered approach and methodology, consequently, wanders around the margins by "working in the hyphen" (Fine 1998) or "surfing binarisms." (Boelstorff 2010, 222) Blurring the binary divisions also consists of one's positionality being either as 'outsider' or 'insider' in the research. One of the features of a queered research, nevertheless, is to transgress such identity quandary and to distort the subjectivity in a never ending shifting roles between one another which entail research to embrace the multiplicity of subjects and their oscillations in different bodies.

In addition to the preceding hallmarks of a possible queered methodology, reflexivity plays a significant role as a self-challenging character of the research (Manning 2009). Having rich origins in feminist scholarship (Bardzell and Bardzell 2011), the reflexive dimension is also prevalent in the design community, especially with the notions of 'reflective practitioner' and 'reflection in action' (Schön 1983). By these concepts, self-analysis has been considered indispensable for the professional practices and the continuous learning in action. However, since self-reflexivity means not only self-criticism and self-disclosure within the research but also being candid and transparent with other research parties, there comes some entanglements. Bringing the position of subjectivity and self-awareness into question, herising (2005) warns us about possible risks of reflection: First, by re-situating objectivity, reflexivity implies

that "we can fully know ourselves, and that the Self is now transparent to Others." (herising 2005, 131) This implication appears problematic due to the "complexity and contradictions within one's own subjectivity." (Manning 2009, 3) Second, taking reflexivity for granted would jeopardise queer approaches, by turning them into conventional and mainstream methods of "working with marginalised communities" while being normalised and detached from its political context (herising 2005, 131). To deal with the risk, herising (2005) propounds that

> "[t]he imperative for researchers, then, is to take a critically active stance that takes into account[…]multiple histories and traces diverse trajectories that give shape to various meanings, authorities, power, and ways of knowing." (133)

Keeping the words of these queer feminist scholars in mind, during my research, I strived not to use reflexivity as given, but considered it as an arduously self-demanding process. For instance, I was genuinely open and straightforward with the participants of the workshops about the intentions, discrepancies and expected outcomes of the workshops, and embraced cons and pros of the process afterwards; while acknowledging both my disadvantages, weaknesses and privileges and situating myself accordingly. However, even to write such things with a self-conscious tone would mean contradicting the arguments on self-reflexivity above. Therefore, instead of generalising different manners and putting them in one box here, I will leave this discussion for the following chapters, by specifying my particular reflexiveness in each section differently. My reflexive positions and styles will vary according to the context of each line of investigation, but particularly depending on participants and my connection with them, as self-reflexivity is not a solitary act, but a reciprocal process that hinges upon socially situated exchanges (Bratteteig 2002).

All the accounts mentioned above are elucidated as a pathway to queer epistemologies and methodologies, and implemented practically in my research process. At last, to focus on the issue of methods, one can see the correspondence between the alleged queered methodologies and my own approach to ways of unfolding, undoing and unlearning. For instance, since I argued that tackling marginality and excluded voices in research should comprise the multiplicity of methods (Reinharz 1992), both queerness and my research accordingly travel across disciplines and techniques (Browne and Nash 2010). With-

out being a "monolithic unity" or "a tight and coherent set of methodologies or a common set of domains" (Bardzell and Bardzell 2011, 677), a queer research can involve "a plethora of methods" with the requirement of questioning normativities (Browne and Nash 2010, 12). This sort of approach is akin to Jack J. Halberstam's (1998) formulation of 'scavenger methodology':

> "A queer methodology, in a way, is a scavenger methodology that uses different methods to collect and produce information on subjects who have been deliberately or accidentally excluded from traditional studies of human behaviour […] The queer methodology attempts to combine methods that are often cast as being at odds with each other, and it refuses the academic compulsion toward disciplinary coherence." (13)

In parallel to such approximations of queer methodology, my approach was to go around, float among the already settled techniques, by partially adopting them as a lacunary assemblage but never fitting in thoroughly, always being on the brink and touching upon. Throughout the research, I not only crossed the limits of various methods, actions, participations and theory-practice, but also benefited from three differently situated techniques in each different action such as *artefact analysis*, *cut-up [and paste] technique* and *performative interview*.[134] Their intersection was the notion of deconstruction as de/re-configuration, as both the methodical approach of this research and the hallmark of queer theory which I will explain in the next section. This continuous line and the act of deconstructing not only transversed such "borrowed, refashioned and retold" methods (Boellstorff 2010, 216), but also aimed to transform the predetermined ways of knowing and doing research, just as what a queer approach in research requires: "continuous questioning and deconstruction of all knowledge." (Hammers and Brown 2004, 88)

Deconstruction as De/Re-Configuration[135]

In this section I will reformulate my understanding of deconstruction as de/re-configuration and how I regard it as a potential method in undoing materialities—or queering design activity. The arguments here will mostly merge my

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[134] I will go into their details in the three following chapters; each per chapter.

[135] The majority of this section is presented (and later published in the proceedings) as *Fairly and Queerly: Deconstruction as a Method in Design* in *Fair Design Conference*, in Warsaw, Poland, on September 24, 2015.

earlier discussions in the previous chapters and articulate them together not as mere content or information to be unpacked, but as a path for approaching and reaching the acts of unpacking and unmaking. With this intention, I start arguing that enouncing *design activity* as a materially dynamic process of form- and norm-making (Jahnke 2006), one can fathom its correlation with gender, sexuality and identity production as an active construction. Likewise, it can be recalled how, according to gender performativity theory, gender and identity are built through a constant repetition of doing as an *activity of performing* the self and aligning that self in relation to certain epistemic and biological essentialism (West and Zimmerman 1987; Butler 1990). Similarly, when it comes to sexuality, it is bewildering to ponder on how a very intimate and personal *sexual activity*—sexual intercourse, emotional affair or physical proximity—assigns one's sexual orientation; not only turning an individual body to a public interest, but also causing a worldwide aggression, discrimination and atrocity. In parallel, design continuously shapes the bodies and social spaces according to such normative identity-making processes through its various mediums. I purport that all these forms of *doing* amplify the constructed norms, though occasionally fracturing, and I resort to *queer activity* as a way of disassembling and deconstructing them.

Since I opt for using queer as queer*ing*, as a verb rather than a noun (Jakobsen 1998; Boellstorff 2005), queer*ing*, then, can be read as unmaking and *undoing* (Butler 2004); an *antidote activity*. However, I do not render this antidote activity as passivity, since even the act of undoing is a form of acting, not fixity. If the acts of making—like design*ing*—are constructions, queerness positions itself as deconstruction. Positioning design*ing* and queer*ing* as such is not to engender another binary opposition, but to render an active positionality of 'un-' that consistently falls in between and diffracts conventions via the act of destabilising them. And design activity, fed by and invested in queerness, can be turned into undoing from doing and serve as a deconstructive practice *per se*. It is not to overemphasise design's disciplinary value as if anything—even a counter-hegemonic deconstruction—can be handled through design nowadays; but rather to find gaps, cracks and diffractions in the process of making the world and attack it back with its own tools.

Before pursuing design's potentiality as a deconstructive act, it would be necessary to clarify what I mean by the term and how I use it in this study. Deconstruction has a strong relationship with queer theory insofar as that it is claimed that queer emanated from "deconstructive critique" (Freccero 2006,

19) and reciprocally, 'deconstruction emerged in queer critique' as 'queering as differing and differing as *queercance'* (Thomas 2017). Similarly, the sociologist Steven Epstein (1996, 154) stresses that queer politics are deconstructionist politics "marked by a resistance to being labeled, a suspicion of constraining sexual categories, and a greater appreciation for the fluidity of sexual expression." This relationship mostly stems from queer's intense dedication in disturbing norms, biases and existing power structures as well as from more generic poststructural critiques, such as the contributions of French philosopher Jacques Derrida ([1967]1997).[136] Although the definition of deconstruction is principally based on the prefix 'de-' that signifies removal, reversal or taking into pieces what is already constructed, settled, done and heaped together; in line with Derrida, I claim that deconstruction is not a destruction or a total annihilation, but more of an activity of affirming, unraveling, unfolding, denouncing and undermining the Western way of thinking, in particular.

This Western mode of understanding, as also for Derrida, is based on binary conceptions: not only speech/writing, mind/body, nature/culture, inside/outside or absence/presence; but also male/female, masculine/feminine, man/woman, heterosexual/homosexual, white/black, wealthy/impoverished, occidental/oriental, west/east, abled/disabled, young/old, religious/secular and so on.[137] Moreover, similar to Derrida, I also interpret these binaries as not only in opposition to each other but as in always hierarchal relationships. Namely, the problem is not only the dichotomous constructions of above-said binaries but also one's dominance over another which reproduces their discrete perceptions and usages, therefore power relations they are situated in (Habermas 1979). If this argument is applied to various binary positionalities, the self-evident relationships between two—as one dominated and one dominator—in their historical, political, social and performative constructions can be discerned. Inevitably, their reflections and embodiments in designing can be seen as well: function over form (masculine operation over feminine ornament), public over private (men's socialisation over women's/non-hegemonic gender's domestication), convex over concave (phallus over vulva—or lack of phallus), occidental over oriental (cool over kitsch), white over black and so forth. Deconstruction, therefore, as a way of divulging and unraveling such hierarchal relationships

[136] Derrida, throughout his life, gave many lectures, interviews and talks while writing a great number of texts on his concept of deconstruction, especially in the context of linguistics. *De la grammatologie* ([1967]1997) is considered as the outset of his elaborate use of deconstruction. For a particular complication on Derrida in relation to queerness, see *Derrida and Queer Theory* (Hite 2017).

[137] More will be discussed in Chapter VI.

can be used to tackle hegemonies and dominances that have been existing in and forming the design field to reach "general loss of certainty and re-assessment of the system as a whole." (Cruickshank 2009)

Drawing from Derrida and tackling such binary oppositions, the queer scholar Nikki Sullivan also elaborates on the concept of deconstruction in relation to queer theory. Despite its length, I take the risk of quoting her arguments in full, since they bring a matter to the issue by soundly describing deconstruction as

> "[…]not synonymous with destruction: it does not involve obliteration and replacement of what is erroneous with that which is held to be true. In other words, a deconstructive approach to the hierarchised binary opposition heterosexuality/homosexuality would not consist of reversing the terms or of attempting to somehow annihilate the concepts and/or the relation between them altogether. Rather, *a deconstructive analysis would highlight the inherent instability of the terms, as well as enabling an analysis of the culturally and historically specific ways in which the terms and the relation between them have developed, and the effects they have produced*. So, for example, a deconstructive reading of heterosexuality as something that has been represented as natural and/or original, discrete, and essential, would show that heterosexuality is dependent on its so-called opposite (homosexuality) for its identity. [….] Deconstructing the presumed opposition between homosexuality and heterosexuality, the 'unnatural' and the 'natural' is important, then, because it enables us to acknowledge the constructedness of meaning and identity and this to begin to imagine alternative ways of thinking and of living. At the same time, it enables us also to ask *why it is that in particular cultural contexts being is divided up in this (arbitrary) way, and who it is that benefits from the cultural logic that (re)produces these kinds of divisions*." (Sullivan 2003, 50-51; italics mine)

In the light of such elaboration, the question in the context of this research was how queer understanding of deconstruction could be applied to design as a method?, Apparently, to use deconstruction in and through design does not mean to rip everything apart physically and literally—though can be possible in need—but rather to undermine existing dominant and discriminatory materialities both in a symbolic and ontic level. Rather, if I claim that design is a set of material configurations, deconstruction can be then understood as a form of material de/re-configurations. The first way of achieving this de-con-

figuration would be to stop unceasingly producing things with the more aspiration of 'technology', 'innovation', 'development' and dream of a 'better world' without the question of better for whom. The second way would be to turn to the histories of those prevailing artefacts, spatialities, sites, bodies, discourses and other material organisations, and to divulge their problematic contexts from scratch, especially their normative and dichotomous traits; and re-construct them within the anti-colonial and anti-heteropatriarchal narratives.[138]

This proposal might echo the recent instigation of Paul B. Preciado (2013b), in the context of queer political struggle. In his critique towards the issue of same-sex marriages, which has been in the agendas of LGBTI+ activists for decades, he alleges that queer subjects have been spending their effort vainly for such an obsolete and corrupt phenomenon like marriage, as an institution in crisis. He rousingly suggests that activists instead should come together and pound at the door of the states to cope with the problem from its origins: obliterating the sex section from every single ID card where biological male/female dichotomy first materially, visually and discursively appears, and directly reiterates heterosexual matrix. Instead of adapting to re-institutionalised marriage as a legitimate mode of kinship or intimate relationship that paves the way for assimilation of the bodies with non-normative sexualities, this very act of deconstruction would eliminate the dichotomies in any institution from schools to health systems, from the very beginning. Therefore, activists would not have to fight for same-sex marriage rights, once sameness and otherness are eliminated in its very essence. In this way, Preciado (2013b) gives clues about the possible forms of deconstruction as a strategy and a tactic to undermine state violence and social exclusion not only symbolically, but also practically and materially on daily basis.

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[138] Although Derrida purported that deconstruction cannot be a method because it is not operational, I intend to use it as an approach, channel and strategy to reach the undone states of things, though neither as a methodologically established procedure nor in a 'deconstructivist' style. On the other hand, I note that since the 1980s, post-structural critiques and the concept of deconstruction have been typically used especially in architecture, visual arts and graphic design. One of the known examples was *Chora L Works* (Kipnis and Leeser 1997) initiated in 1985 as a material and philosophical journey of Jacques Derrida himself and the architect Peter Eisenman, in which they explored the possibilities of deconstruction in various media—i.e. models, transcripts, letters, drawings and so on (Cruickshank 2009). Yet, especially triggered with the thematic *Deconstructivism* exhibition displayed in *MoMA* in 1988 and with the rise of criticality in design, "'deconstruction', 'deconstructivism', and just plain 'decon' became design-world clichés." (Lupton and Miller 1994, 352) 'Deconstructivism', furthermore, turned more out to be a visual appearance of style which could be "characterised by controlled chaos, unpredictability and distortion" as well as "aggressive arrangements, sharp edges and fragmentation." (Murer, Fuchsberger, and Tscheligi 2015) However, by abstaining from any stylistic characteristic or movement, I rather exercise it as a counterattack via the disciplinary tools of design and reject any denomination for any academic interests.

To illustrate and exercise these potential ways of using deconstruction as an activity of undoing in design, during the workshops participants and I mostly went back to the origins of design processes, outcomes and their different parameters. For instance, in the context of the hands-on deconstructions in the workshops, one of the ways of undoing was 'functional', where the other side of utilitarianism were questioned in the forms of dysfunction, malfunction and failure in design products and production phases. It was also 'aesthetic', in which feminine/masculine attires, binary codes, beautification practices, ideal public visibilities and designed bodies were re-constructed and modified. It was, moreover, alleged 'cultural' and 'traditional' through which particular customs and artefacts were approached not as kitsch, exotic, modern, religious, undeveloped, primitive or degenerate, but from a perspective of non-Western lenses. Another way was 'semantic', in which the use of certain artefacts and built environments, connoted certain status and identifications, could be uncovered both materially, discursively and linguistically. It was all 'ontic' and 'epistemic' in which we all tried to trace the historicities of existing materialities, as well as how they came to the world,what their conditions to exist are and what they do with, know about and learn from them…Nevertheless, I cannot assure whether these approaches are enough to claim 'change' or undo injustice; yet as Butler says ([1992]2014, 187), a deconstructive or subversive act is "not something that can be gauged or calculated", but they all aimed to mime and displace the conventions. At last, to share my interests of subversion in designing before passing to the next section that problematises participation, action and documentation in research, I will echo Donna Haraway (1997, 151) and suggest that "I will critically analyse, or 'deconstruct' only that which I love and only that in which I am deeply implicated."

Taken for Granted Methods under the Lens

Action Research as not Acting Proper

Since throughout the research I refer to the practical implementations of deconstruction as 'actions' which were carried out in collaboration with the participants, it has brought about related methodological questions; especially the issues of action and participation. Although unsurprisingly, the research tackles with fitting into these categories, I will highlight both resemblances and

relevances of these processes to my approach, and critiques towards their general uses.

Action Research[139], in simplest terms, signifies any form of research that incorporates action-taking, real life interventions and a clear "theoretical, ideological and ethical position the investigator took up in making the intervention, observations and judgements." (Archer 1995, 11; Youdell 2007) Having stemmed from the community-based, organisational and educational studies and spread over the great numbers of fields in various forms, the common notable characteristic of Action Research and its claim is to produce knowledge that fosters 'change' especially in social systems (Carr and Kemmis 1986; Candy 2006; Youdell 2007). Actions that are taken place in the form of intervention are expected to enable researchers to understand the change in and impact of the situations under study (Candy 2006). Such intention of Action Research is not entirely irrelevant to my approach especially since it is targeted at identity-based socio-material inequalities. The scholar Deborah Youdell (2007) explores it further and calls gender and sexuality related action-based research as Critical Action Research, Feminist Emancipatory Research, Post-structural Feminist or Queer Action Research all of which are analogous and similarly take their motivations from body politics. By being "political at heart", these methods have in common in terms of

> "their focus on material inequalities, inequalities that are often understood as operating through social structures and institutions." (Youdell 2007, 2)

Nevertheless, the ensuing aspirations of rooting these structures away and changing the world to an equal place are baffling—if not pretentious—ones. Although I stress that the collective initiation of deconstructing the discursive, material and spatial organisations of our designed bodies can bestow change in its very micro scale (i.e. possibly in me as the researcher, in activist participants, or in limited number of practitioners or researchers who can access to this research), I stand aloof from stimulating a greater change in society as in most of the social, critical and speculative design projects profess, as I discussed in the previous chapter. The actions of this research were rather to

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[139] For a brief history and application of it, see *The History of Action Research* (Masters 1995). In the context of art, crafts and design, Action Research is mostly defined as "research in which the process of making or designing an artefact constitutes the methodology." (Seago and Dunne 1999, 11) However, as I similarly discussed earlier in the context of practice, I argue that this kind of definitions limits and excludes other forms of actions even in the context of design. Moreover, as it can be seen in the next three chapters (especially in the ones related to discursiveness and spatiality) there are actions that do not result in artefacts or tangible outcomes.

gather around a particular subject matter, to merge the queer point of view with design field and to demonstrate the possibilities of sartorial, discursive and spatial de/re-configurations as a counteraction against design theory and practice used by the hegemonic power. The outcomes of these actions had no intention to create an immediate 'change' in certain unequal and oppressive practices, but to unfold them to have a better understanding and open space for further actions for newcomer designers, activists and thinkers.

Another significant point about Action Research that coincides with this research more is its "almost always 'situation-specific'" and subjective characteristics (Archer 1995, 11). Since every action is carried out differently according to certain times, places, people and circumstances, it is not possible to make generalisations or deductions from action-driven research outcomes (Archer 1995). This aspect is rather relevant to this research's site-, context- and situation-specificity and the impossibility of universality of queerness. This argument of Action Research also stands together with decolonial and intersectional queer feminist approach against orthodox scientific knowledge seeking for universal truth, by appraising every situation and every single human experience as a site of knowledge that is mostly excluded from the general academic perspective (Reinharz 1992).

However, turning again to the incongruent features of Action Research and to its continuous and cyclic nature aligned as "Plan-Act-Observe-Reflect" (Kember 2000) creates other discrepancies. As such, by being repeated in cycles, this spiral process aims to have a sufficient number of actions to observe a discerning change on the subject. Yet, in the context of this research, although there was surely a process of planning, acting, observing and reflecting—though not in an ordered way, the actions were not cyclic, nor repeated, but separated as one-off experiments. Moreover, in each of the three workshops, planning, acting, observing and reflecting occupied different time, order and importance, while they were centred on different practical implementations. Therefore, since each 'situation-specific' action had a unique process, there was no direct continuity between them, except for the common conceptual framework and the method of deconstruction. As is seen, the research has a shaky and slippery ground for Action Research; yet it appropriates some aspects while making them contradict with each other. On the other hand, from this perspective, one can make a linear deduction: since both Action Research and this research claim to be specifically situated, the differences of this research can be considered as coherent and appropriated to Action Research's

situation-specificity. However, to approach it in this manner is problematic, as it already solidifies Action Research as a honeycomb that would suck any bee flying around it. I rather follow the bee visiting may different flowers, picking various benefits, but not complying with any taken for granted role. And this bee is definitely a queer one.

Queer Politics of Participation

After linking and delinking Action Research's deed-based features to my methodology, I will probe into another relevant issue; its strong connection with the concept of participation and the involvement of other bodies in the process of unfolding and unmaking. For some researchers, participation is the most prominent characteristic of Action Research, as it brings people together "in the pursuit of practical solutions to issues of pressing concern to people, and more generally the flourishing of individual persons and their communities." (Reason and Bradbury [2001]2006, 1) Throughout the decades of practices, such collaborative forms of action were denominated as Participatory Action Research (PAR) and spread over a broad spectrum of interests, disciplines, politics and ideologies (i.e. Community-based PAR, Critical PAR, Feminist PAR). PAR principally refers to an inquiry with the engagement of those who are affected by the issue at stake with the purpose of change in communities through collective actions (Green et al. 2003; Pain et al. 2012). Stemmed from the notions of democracy, equality, social justice and anti-oppressive practices with critical theory, such as "feminist, critical race, queer, disability, neo-Marxist, indigenous, and post-structural" endeavours, PAR seeks for a reformulated democratic epistemology through participation (Torre et al. 2012, 171). With the objective of "reframing and reconstructing social practices" (Kemmis and McTaggart 2012, 277), researchers working with PAR attempt to break the researcher/researched distinction by engaging in people's everyday struggle and survival, mobilising oppressed groups in particular and pursuing transgressive knowledge together with participants expressed in various forms of action (Gaventa 1988; Fals borda and Rahman 1991).

One of the main emphases on PAR's strategies, though exercised differently, is the disavowal of the notion of expertise and the embracement of unrecognised knowledges and virtues not only by merely engaging people in, but also challenging the normative ways of approaching the 'truth' and re-historicising the

conditions that have differentiated those different knowledges (Torre et al. 2012). It goes in parallel with what I earlier mentioned as the process of deconstructing and queering, in the way it destabilises hegemonic form of knowledge production, by giving priority to the experiences, efforts and activities of different participants which render the research inherently as a political process (Gatenby and Humphries 2000; in Dimond, Bruckman, and Guzdial, n.d.) To approximate it from the perspective of anti-oppressive practices, the Salvadoran psychologist Ignácio Martín-Baró (1994) proposes three tasks for participatory actions researchers: "recovering historical memory, de-ideologising everyday experience, and utilising people's virtues." (Martín-Baró 1994; quoted in Torre et al. 2012, 175)

To appropriate such intentions and sensibilities, researchers stress that there are no settled rules or unified methods that would restrict the application of PAR, but a significant variety of broad, fluid, flexible, open-ended and ever-evolving spectrum of procedures (Pain et al. 2012; Torre et al. 2012; de Finney and Ball 2015). As PAR is not a method *per se*, but an approach (Pain et al. 2012), within itself there can be many different methods (i.e. as used in this research; artefact analysis, cut-up technique, performative interview). Moreover, PAR does not welcome sharp distinctions between "theoretical and applied, and science and advocacy", but "commits at once to human rights, social justice" and anti-oppressive structures (Torre et al., 2012: 182) These aspects also resemble Halberstam's (1998) aforementioned 'scavenger method' in the context of queerly charged methodology and the use of multiple pertinent and context-specific techniques.

My intention of using participation is similar to the preceding concerns. Although I had not predetermined this approach from the very beginning of the research, the necessity of involving other knowledges than mine has come into its own. I argue that in a study dedicated to the design-queer intersection, examining the politics of gendered and sexualised materialities from only a design researcher point of view is a limited one, yet requires the knowledge of gendered and sexualised bodies affected by these materialities. Even if the researcher herself is a gendered, sexualised and marginalised body, not being biased or not having a material point of view is a difficult task for a design researcher in fully understanding and analysing the meanings, driving forces and greater implications of such material productions. Therefore, to figure out possible ways of deconstructing oppressive artefacts, discourses and spaces, I consulted further knowledges, experiences and perspectives; and opened my

actions for collective explorations. In each of three actions participants and I shared our experience, not in a unidirectional but a reciprocal manner, as most of them were queer activists and bodies questioning similar issues from their non-designer viewpoints and ready for embedding new perspectives into their daily, academic or activist practices.

However, this is not a claim for 'giving knowledge to participants', 'making their lives easier' or 'changing their conditions' whatsoever as most of the participatory practices contend for. Rather I think that this research, like many others dedicated to the queer position, is a very humble contribution to the greater struggle for emancipation, as a small link in a giant chain—yet a utopian one. Thus, each participant inhabited a body of knowledge and resistance; and we collectively divulged the brutality of the norms in material practices by exploring different forms of deconstructing, thereby fighting against them in alliance. This collective exercises came through a horizontal and non-hierarchal processes freed from the authority of validation, compulsion for production and flattened relationship between the researcher and the researched (de Finney and Ball 2015).

On the other hand, some participation scholars warn us against the constraints and tension in PAR such as its "limitations due to insufficient attention to the intersecting effects of ethnicity, race, language, sexuality, ability, class, gender, nationality, and age, among other factors" in dealing with the participants and the subject matter (de Finney and Ball 2015, 31-32). During this research, I overcame this shortcoming by involving participants who had completely different backgrounds regarding their identity traits; therefore, all of us had different experiences and understandings of 'the world' and 'things in it' in general which enriched the discussions and exercises. Another important barrier to expound is that

> "[m]any researchers impose an institutionally sanctioned model of PAR that does not necessarily represent research participants' models of knowledge production or social change, thus making research an imperialistic tool." (de Finney and Ball 2015, 35)

It is exactly what has happened to the concept of participation in Design Research. When emerged from the democratisation processes in the workplaces and trade unions in Scandinavian countries in 1970s, participation and collaborative decision-making process was based on giving voice to the workers whom were introduced to new technologies, stimulating mutual learning and

equalising power relations (Ehn 2008; Bardzell 2010; Björgvinsson, Ehn, Hillgren, and Per-Anders 2012; Keshavarz and Mazé 2013; van der Velden 2014).[140] Having started simply to improve certain circumstances in working conditions for different parties involved, it was based on "political conviction not expecting consensus, but also controversies and conflicts around an emerging design object." (Ehn 2008, 94) However, after the 1980s, politically charged nature of Participatory Design (PD) practices that were driven by the urge to encourage a multiplicity of voices evolved more to 'humanitarian' and 'ethical' concerns of designers who became the only—yet well-intentioned—facilitators in the processes of making (Bjerknes and Bratteteig 1995; in van der Velden 2014; Björgvinsson, Ehn, Hillgren, and Per-Anders 2012). Moreover, especially with the rise of community-based participation projects ranging from everyday objects to urban development in the early 2000s;[141] and then user-centric and experience-oriented approaches within digital technologies, participation turned out to be something trendy and an absolute must for the 'altruist' designer. Nevertheless, even in the design projects alleging full participation, participants' mixed voices are eclipsed by designer's 'expertise' and at the end rendered down into a final design decision. Therefore, participants function as subordinate 'idea-givers' for designer's moral compass that is concentrated almost entirely on material productions, instead of the involved parties and situations to be improved.

In response to such predicaments in design research and their outcomes, the researcher Eevi Beck (2002, 82) callbacks the political potential of participation in design by stressing that "concern with power and dominance needs to be stated as the core of the research field of PD" instead of the concept of participation itself. Giving priority to resisting and counteracting design's involvement in reproducing marginalisation, she continues to call design for duty and suggests that

> "[a] politicised agenda for PD would need to centrally address, then, the legitimacy of anyone not only to propose solutions, but to suggest what the problems are. What are the agendas for research, and who gets to influence

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[140] For a clear methodological overview of PD, see *The Methodology of Participatory Design* (Spinuzzi 2005); for a brief historical and political understanding of PD, see *P for Political: Participation is Not Enough* (Beck 2002); for a critical reading and implementation of participation, see *Design and Dissensus: Framing and Stating Participation in Design Research* (Keshavarz and Mazé 2013)

[141] These projects have particularly been escalated by the design scholar Ezio Manzini's initiatives on sustainability, social innovation and community activities; through his projects such as DESIS.

them? They connect to the deep question of what politics is considered to be." (Beck 2002, 83)

In parallel, I consider this research as a potential response to this call both as an action against political, social and material complications in society, and as an impedance against the benevolently utilitarian implementations of design. Concerning primarily power structures and dominances pertaining to gender, sexuality and intersections of identities, I used participation to enhance the critiques towards today's hegemonic practices of reconfiguration, as well as to understand and work against them through collective resistances in temporary zones. Therefore, participants were not 'used' for constructing, manufacturing or merely designing a new object for queer bodies. But all of us engaged in problematising our materially surrounded environments and fabricated bodies as well as undesigning them to envision possible way outs. It hopefully did not occur by pre-constituting myself as the design researcher, but understanding my "sensitivities, relativities and limits in situ in relation to other forms of experience, knowledge and practice." (Keshavarz and Mazé 2013, 24) As a queer-foot stance, this positionality also enabled me to situate both participants' and my own knowledge consistently through adopting various methods and methodologies accordingly, within and beyond the design research context (Simonsen et al. 2014). This also required a careful process of documentation and a sensitive treatment of the gathered information, which I will elaborate below further.

Documenting and Analysing the Grip

Surely, a research methodology laden with participation and queerness is mostly fed by many different sources: activist gatherings, daily newscasts, political demonstrations, performance events, intimate life experiences, knowledge exchange with others and so forth. This conscious or unconscious multifaceted information gathering inherently affects not only the research process but also the researcher's perspective profoundly. For instance, to investigate gendered artefacts does not only mean to refer to the designer products and their marketing strategies from a designer point of view. It also means to experience the violence, embedded in every tiny object, every single day in various ways. It, furthermore, means to witness the cruelty of segregated spaces, bitterness of implicitly or explicitly hateful discourses and even physical as-

saults recounted by the companions, acquaintances or activist sources. This list can go on, and in the end, leave us no direct medium to transfer this acquired knowledge to a paper in a written form. However, I prefer to understand, embrace and get immersed in this cumbersome 'empirical' knowledge and externalise it through my writings and my deconstruction-based practices.

Such process of externalising and gathering various forms of knowledge about identity-based violence requires also a careful documentation. Therefore, starting from the very beginning of the literature review and continuing unceasingly after the actions, I documented every relevant information by writing them down in my personal diaries. From visual and written materials collected from online platforms to my daily encounters on the subject matter have been noted down and revisited in these notebooks as reminders. My diaries were not to be used for the academic proofs, but only for my personal use to re-visit, re-analyse and reflect on what happened, what has been discussed and what stayed on.

Besides, during the workshops held in three different countries and contexts, other audiovisual documentation tools stepped in. While during the *Q-Tipi Design Workshop* I used video recording, photography and audio recording, in *XYZ-Abinary Workshop* I used photography and audio recording; and *T-Spaced out Dialogues* was only captured by audio recording. The reason for this differentiation is the circumstances and the needs of these different actions and participants. For instance, after the first one I realised that videoshoots were not necessary; while in the third one, there was no permission from the visited places to photograph which was not crucial, either. Nevertheless, all these documentation tools, accompanied by my personal diary, were utilised only for my personal use in order to be sure of not altering or distorting participants' words while conveying them. For that, prior to each workshop, all the participants gave a written consent declaring that they agreed to be captured audiovisually, in order to avoid any possible misuse or misunderstanding regarding the use of the materials.

The audio recording was a key documentation form for making a record of the discussions, especially in the introduction parts of the workshops where our conversations took place—while it was used for the entire exercise in the third action which was based on performative interviews. Moreover, even though I was taking notes to remark some important aspects during the exercises, especially in the conversation parts that sometimes lasted hours, I tried not to

interrupt the conversation for the sake of my notes, so I rather summarised the fieldwork after the exercises, by giving a respite and distance. Likewise, I did not transcript these materials right after the workshops, but only some months after the each exercise. I deliberately took this distance with the audio materials to look back after a sufficient time and compare my memory, reflections and knowledge about what I think that I heard and what was really said. In fact, the time gap between each analyses—visual analyses of the photographed materials, transcription of the audio recordings and fieldwork notes—was critical for the flow of the action that was spread in time and took different shapes in the materials' own temporality about the same event. With this, I perceived that the linearity of time in 'knowing' was changed and interrupted.

Moreover, besides the foregoing written materials, I wrote more extensive fieldwork notes after each exercise. In these notes, I wrote about not only the brief background of the subject matter, contacts, locations and other personal details but also flaws, things that would have worked better, dissatisfactions and personal analyses as in confiding in a diary. I used this notebook as a site to do my first reflections, as a part of a reflexive practice I mentioned earlier. I was able to, then, compare these post-fieldwork notes with the previous materials I will explain in the following chapters and see the overall picture of the process of unmaking, as well as what I expected, what was done and what was achieved or failed.

In addition, I analysed all the documented materials always in relation to my theoretical background, personal experiences, queer subjectivities, testimonies and other knowledge sources I adopted. For instance, I aligned the audio transcripts with my personal notes, photographs with sketches, video recordings with sound sequences and so forth, to see the greater connections between the written, drawn and spoken materials. Moreover, scrutinising different audio transcriptions and relating them back to queer theory and design practice as my starting points, I discovered many interconnections not only between the conversations from three actions but also between their practical implementations. Unfolding different documented results and revealing their connections without reaching deductive conclusions can be considered another form of deconstruction method in alleged data collecting and analysing. To re-emphasise, not the tools themselves can be queer (i.e. camera, sound, a piece of paper), but the way they are employed to reveal what has been ignored, to hear

what has been silenced and to unlearn and relearn what has been misguided or confined.

Unlearning the Known

Before closing the chapter, I will highlight the importance of the aforementioned relearning process which is, in my opinion, indispensable for an intersectional decolonial queered design epistemologies; and thereby methodologies and methods utilised to approach it. In order to shift and situate both the researcher's and receivers' foundations of knowledge, an anti-hegemonic *modus operandi* suggests us to double-check our epistemological foundations and dislodge them to open a new ground for neglected, ignored and foreclosed knowledges. It is not only the process of de-gendering, queering, unmaking and undoing our conditioned minds, but also de-colonising, de-historicising and re-futuring; and therefore unlearning and relearning them.[142] From the design researcher point of view, taking a critical look at dominating knowledge and epistemologies, Tony Fry (2015) similarly calls the attention for unlearning by urging that

> "[e]ffectively, the arrival of […] counter knowledge demands engagement in a process of unlearning, and it is this unlearning that enable 'true' learning to become a possibility […] For knowing to become otherwise, as we have acknowledged, existing ways of knowing have to be disrupted by a process of unlearning." (19-20)

However, this issue of un/re-learning design should not be directed at how to do design as it is mostly understood in the educational context, but at the on-

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[142] The historical relationship between knowledge, learning, education and colonisation is too complex to fit in the scope of this research. However, as elaborated in the previous chapters, since the issues such as gender, sexuality, design materialities, design practice, colonisation, academia and knowledge production are inseparably connected, some significant contributions to their intersections are worth mentioning. The postcolonial feminist scholar Gayatri Spivak (1988) showed us how the colonial power of knowledge over 'the subaltern' and how this power is reproduced by 'good' intentions; intentions of 'rescuing' the oppressed by speaking for them. Decolonial thinker Walter Mignolo (2000) referred this Western-oriented and Eurocentric power of knowledge as 'epistemological colonialism' which is still imposed on us and conditions what we know, how we know and why we know. Australian sociologist Raewyn Connell (2014) suggested to reveal the asymmetries of epistemic domination of Global North over Global South, by a critical process of unpacking. From rather a pedagogical point of view, Brazilian educator Paulo Freire ([1970]2005) searched for the possible strategies for the oppressed and dominated to gain power and knowledge, freed from the culture of the coloniser. Last, French philosopher Jacque Ranciére (1991), similarly focused on a pedagogical approach, questioned the power position of the schoolmaster as the dominator of the educated ones, by calling for different forms of learning in the wake of intellectual emancipation. My viewpoint has been mostly influenced by these different—and similar—contributions.

tologies of design, as in "what design is and does." (Fry and Kalantidou 2014, 186) This endeavour can be one of the first steps to delink from design's existing meanings, effects and uses within the colonial matrix of power and redirect both praxis and the discipline towards decolonial and anti-oppressive ways of knowing, doing and being (Mingnolo 2014).

In the context of queerness, Halberstam (2014) poses several questions to guide us to envisage possible forms of unlearning and relearning; starting by not trying to find direct questions but keeping to seek for answers:

> "Can we unlearn the political idioms and structure of knowing that currently keep us locked into our own private systems of pain and pleasure but simultaneously prevent us from seeing the potential and even the rightness of other systems of sharing and co-experiencing? […] Can we deploy some different strategies of articulation within critical thinking to extend stretch our communications beyond the explicative and away from the performance of diagnosis—in other words, not what is wrong and why but what is right and how?" (12:50)

The answers might be yes, but if we only recognise and denounce the epistemic violence, ontological superiorities and socio-material impositions, and uncover the polyphony of voices "to honor multiple experiences instead of […] allowing the white colonial heteronormative gaze to reconstruct and interpret our past." (Pérez 2006, 9; Kulpa and Joseli 2016) This can be achieved by turning to 'methodologies of the oppressed' which are "set of processes, procedures, and technologies for decolonizing imagination"; a form of methodology this research sought to take on and an imagination this research has relied on (Sandoval 2000, 68).

At last, the methodology of this research I sketched out in this chapter, especially through the act of deconstruction and by the help of supplementary methods that were partially adopted, was to engender a new perspective for rethinking our designed materialities—a queered one. Such a methodology is not only a pathway for unraveling forms of hegemonies, but also by undoing, unlearning and relearning what we know about design's conventional traits and its connection to artefacts, discourses and spaces in the context of binary thinking, norms, coloniality, sexual politics and gender oppression. In the next three chapters, as the second part of this thesis, I will demonstrate the implementation of these methods at the nexus of theory and practice.

PART II

IV. SARTORIAL RE-CONFIGURATIONS

Working on the body politics as a design researcher has led me not only to pursue the historicities and conditions of the artificial in relation to corporeality, but also to fathom their everyday reenactments. Thus, in the second part of the thesis, starting with this chapter, while continuing the endeavour of unfolding, I will narrow down the scope of design and focus on three particular material practices—*sartorial, discursive, spatial*—that directly shape and regulate the material body. In these sections I will also explore the possible hands-on de/re-configurations of existing materialities through workshops as the collective acts of deconstructing. This chapter is the first strand of these three lines of reading and intervention, based on sartorial practices, in other words wearable objects or bodily artefacts such as garments, clothes, accessories and ornaments, that we perform on/through our bodies in everyday life.

I start the chapter introducing the historical, social and political significance of bodily artefacts, as the primary visual representations of our own selves and materialisations of our identities. Connecting this part to the notions of performativity and embodiment, I recount how attires as the medium of body-making—or as the production of the *body-thing*—are inherently gendered (and sexualised, racialised, classed); and how their biased characteristics have been *queered* throughout histories, cultures and geographies. To deepen the argument further and connect it to my earlier discussions, I then read sartorial segregation from an intersectional queer feminist viewpoint and exemplify the issue through the binary constructions of covering/uncovering—as veiling/unveiling, as one of the most controversial practices and the extension of coloniality of gender. Following this part of unpacking, I turn to the heuristic and experimental part of unravelling entitled *Q-Tipi Design Workshop* and explain its background, scope, methods and site- and context-specificity. After visiting the bodily artefacts de/re-constructed by the participants in this action, I reflect upon the process and emphasise how this practice—as well as the other practices in the following chapters—should be interpreted not as 'prototypes' or 'tests', but as counter-hegemonic material activities residing at the junction of theory-practice.

Unfolding Clothing Politics on Designed Bodies

Sartorial Skin

For a researcher probing into the body politics from the perspective of material practices, it is inevitable to focus on sartorial reconfigurations that constantly affect, shape and transform not only the physicality of bodies, but also their dispositions and meanings. In our modern world, wearable objects are fabricated things that we use, carry and be in touch with the most in every single moment of our lives, regardless of our actions and intentions. Clothes, accessories and attires that are designed for and directly enacted on our bodies are the most direct and immediately perceptible sites of encounter between our bodies and the outside world, as almost the bodies' second skins (Fanon [1959]1965). They, as the envelopes that form our bodies, lie on the margins of the body, like a litmus paper that marks and negotiates the slash between the self/the others, public/private and individual/society (Entwistle and Wilson 2001). In their fabric, plastic and metal components, bodily artefacts are part of our bodies insomuch that they become almost an inorganic extension of the body, while the body becomes an organic part of these artefacts and exists only through them; through being dressed (Bell 1976; Eicher 2000; Winge 2012).

This process of *body-making*—or in other words, doing and being a *designed body* (see Chapter I)—is, however, neither an inert nor a unidirectional process as if clothes are put and layered on bodies as their facades. First, they affect beyond the surface by permeating the body and configuring its orientation, "corporeal style (i.e. by requiring certain body postures)" and affectiveness, (i.e. "by generating feelings such as comfort, confidence or embarrassment.") (Karademir Hazır 2016, 4) They do not remain as mere exterior instruments; but their effects and implications enter the organism and reflect back to the outside. Second, dresses, as the medium between our bodies and the social, display both who we are for ourselves and for our spectators (Keenan 2001; Geczy and Karaminas 2013); thus, they function as a reciprocal and *intra-active* site for reading *the other*. At this point, while clothing practices can be a material form of disguise, they can also serve as a self-revelation as "public self-betrayal." (Stockton 2003, 269) It is because—which can take us to the third and most important point—clothes are always charged with meanings and serve as visual and material symbols of identities, "structured by social forces and subject to social and moral pressures." (Entwistle and Wilson

2001, 37) The politics of appearance through dress codes is never detached from certain cultural values, identity attributions, social structures, ideologies, politics and power (Winge 2012; Geczy and Karaminas 2013). As the scholars Adam Geczy and Vicki Karaminas (2013) stress

> "[a]s an embodied practice, dress is a maker of class, status and gender distinction and has often been deployed as a means of transgressing social boundaries[…]Dress styles and codes act as insignias to the prevailing values and ideologies of a culture, crating a typology for a semiotic reading of institutional or subcultural boundaries of style." (124)

Whether subcultural or institutional, what makes clothing practices so anchored in our bodies and system of meaning-making is, as the foregoing statement suggests, the notion of embodiment. Clothes are one of the most directly embodied materialities that are performed *in* and *through* our bodies, along with gestures, expressions, languages, discourses and other materialities (i.e. objects, spaces and technologies) that are directly connected to our corporeality (Goffman [1956]1990). Just like the aforementioned example of chair that becomes the signification of power through the politics of its sitter, clothes also become the manifestation of power and authority (i.e. uniforms of state forces, police and military, dresses of elites) or powerlessness through the embodiment of socially, politically and culturally attributed meanings; and most importantly, identities. It means that it is not only the body's phenomenological self that *does* identities through its everyday performativities (West and Zimmerman 1987; Butler 1990; Winge 2012), but also its sartorial materiality that manifests the given social signs such as class, race, ethnicity, religion, age, gender or sexuality. Below, I will take a closer look at this identity aspect.

Identities Stitched, Stitches Queered

Since each of these identity categories polarises bodies in a dichotomous and hierarchical way and since I claim that material practices are the first-hand agencies in perpetuating this regime, bodily artefacts inherently take part in it, too. With their strong visual codes, clothes display the body as rich/poor, oriental/occidental, religious/secular, man/woman, feminine/masculine and young/old. Through clothes, such categorisations also expand into the other value judgements such as normal/abnormal, which mostly "contaminated by

gender and racial stereotypes" and "dictate whether bodies are fit or unfit and therefore beautiful or ugly." (Siebers 2000, 2) Too see the epitome of this argument, one can look at, for instance, how polarisation through the presentation of clothing goes hand in hand with the class segmentation of society. The gap between the rabble and the elite—and unequal distribution of sources—is manifested, as clear as written, on the dressed bodies of the people belonging to either side, or to the in-between (Karademir Hazır 2016).[143] This is not only a harmless matter of difference though; but the dresses create prejudices and affect how these people get treated in public and institutional contexts—such as, visibly underclass people get less respect and attention, and systematically exposed to everyday discriminations (Derber 1979; Karademir Hazır 2016). Furthermore, on the one hand in the recent decades scholars have been arguing that the production and consumption dynamics of globalisation blurred the class—and identity—differences, since upper class style is easily emulated for the lower class consumer market while the products have more complex language than ever (Geczy and Karaminas 2013; Karademir Hazır 2016). On the other hand, most of these studies have been investigating the dresses and style from the perspective of fashion design than 'ordinary clothing practices', which are different from each other (Gunn 2015; Karademir Hazır 2016).[144] Yet, the dominance of the fashion design discourse, underpinned by the alleged visibility and diversity images in social media, disguises how clothing is still directly connected to norms and stereotypes in everyday life, as in the context of gender and sexuality.

Just as to the other identity categories, dresses are pivotal to our understanding of how bodies' genders and sexualities are inscribed in a particular culture and context (Geczy and Karaminas 2013). Especially the binary construction of gender [presentation] as man/woman and feminine/masculine firmly controls and mostly restricts bodies' public appearances. For instance, while the feminist scholar Judith Lorber (2004, 57) claims that clothing "often hides the sex but displays the gender," the novelist Virginia Woolf ([1928]1998), in her

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[143] For an insightful case study for sartorial practices in contemporary Turkey, see *Wearing Class: A Study on Clothes, Bodies and Emotions in Turkey* (Karademir Hazır 2016). Through personal testimonies with interviewees from different segments, the author also argues how the everyday appearances reinforce other binaries such as educated/illiterate, pious/secular, white Turk/black Turk, traditional/modern, urban/rural and Alaturka (Turkish)/Alafranga (Western) (Karademir Hazır 2016, 17).

[144] Accordingly, it is important to state here that I do not evaluate clothing practices with a particular focus on fashion design or *haute couture*. I follow the design scholar Maja Gunn's (2015, 127) statement stressing that "'[c]lothing' has a more everyday, functional meaning, while 'fashion' represents a system connected to communication, status and significant cultural forces in relation to imagination, dreams and desire." I am, thus, interested in the everyday aspect of dressing and the norms lying beneath them, regulating daily encounters between bodies.

feminist classic *Orlando* in which she recounts the story of a trans woman as early as 1928 similarly suggests that

> "[i]n every human being a vacillation from one sex to the other takes place, and often it is only the clothes that keep the male or female likeness, while underneath the sex is the very opposite of what is above." (181)

These remarks are interesting as they indicate that, as I mentioned above, while clothes might function as 'displaying', they also have power of 'camouflaging' one's 'real' self. They can be used as "the affirmation or rejection of an 'assigned' rather than 'chosen' gender", enabling bodies to make statements about their proclaimed identities (Geczy and Karaminas 2013, 20). On the other hand, I also claim that there might not be necessarily an overt difference between dressing gender and dressing sexuality—or sex, in the words of Lorber. It is because Butler's heterosexual matrix instills so deeply into society that makes the normative gender, sex and sexuality inherently aligned; and accordingly, clothes act as the visual and material signification of this conventional grid. For instance, as I will re-mention in the next chapter, a newborn, enunciated first by its binary sex (whether it is a boy or girl), becomes gendered (man/woman) and sexualised (hetero/homo) through dichotomously designed materialities. Although children's sexualities, belief systems and values are deemed neuter or unconditioned (Halberstam 2011), such polarised design codes (i.e. domestic toys for girls/wild toys for boys, colour codes as pink/blue) are widely used to demarcate and emphasise their assigned sexes and genders, even before they are born (Ben-Zeev and Dennehy 2014). Thus, when kids—and then adults—do not follow this sharp 'socio-artefactual gender colour cues' of heterosexual matrix, they might get socially punished by being bullied, ridiculed and excluded (Ben-Zeev and Dennehy 2014, 2; 4). This visual stigma is just one of the many ways of policing one's identity in line with the status-quo, through designed significations which confine genders and sexes into unyielding oppositions and limit being 'otherwise'.

Bodies resisting against these relentless norms have always tried to find ways of coping with this situation, throughout history. Subcultural bodies, for instance, used sartorial practices to express their "cultural agency, political empowerment, and social recognition" by sharing the same visual codes with the other members of their group (Winge 2012, 31). From Punks to underclass youngsters, certain styles these subcultural bodies adopt (i.e. DIY aesthetic, bricolage, unusual haircut and hair colours) are considered to have potentials

to subvert the normalcy and create "tension within mainstream society because it represents an alternative to the normative body." (Hebdige 1979; Winge 2012, 59)[145] This has been also the case for gay, lesbian, transgender and drag subcultural styles—especially in the Western countries, as in various forms of bodily reconfiguration—from cross-dressing to agendering—that would interrupt the attire of the binary logic.[146] These strategies, generalised as *queer style* by Geczy and Karaminas (2013, 139), are to disrupt and destabilise "cultural presumptions about sex and gender orders and creates possibilities of rearticulating and reframing meanings of gender."

These tactics for survival and resistance have been definitely significant in opening cracks in the materialisation of cis heteronormativity and modern capitalist system. However, especially from the today's lens, they cannot be seen as merely revolutionary or smoothly executed. One of the reasons is that, as I stated in Chapter I, the extent of cultural appropriation is so immense that the mainstream has been swallowing every single subcultural embodiment, buying them and selling in shopping malls (Winge 2012). Today, as a result of the rapid commodification and fetishisation of marginalised groups from punks to queers and natives, subcultural clothing practices travel from backstreets to display windows in an instant.[147] Meanwhile, the unstyled marginalised groups remain precarious and afflicted by the cis heteronormative capitalism, and seek for other strategies to bend the binary norms. Second, due to the commodified, globalised and proliferated queer style, Geczy

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[145] In her extensive ethnographic research and subsequent book *Body Style*, the fashion design scholar Therèsa M. Winge (2012) goes beyond the phenomenon of sartorial arrangements and focuses on the subcultural body modifications such as tattooing, piercing, skin resurfacing, implant and scarification. While I am not including such practices in this research, her approach to subcultural embodiment and corporeal configurations influenced my understanding of corporeal subversion.

[146] For a [mostly Western] history of non-normative sartorial practices see *Queer Style* (Geczy and Karaminas 2013) and *Body Acts Queer* (Gunn 2015). The researchers give an extensive account of queered styles and particular garments (i.e. the nineteenth century's dandyism and butch-femme clothing, gay femininity, lesbian chick, post-1960s androgynous style, unisex clothing, cross-dressing, BDSM style and so on). However, these examples rather represent a small niche, not the everyday life. As Maja Gunn (2015, 123) states, "the deconstruction of gender appearances in fashion[…]does not automatically create a breakdown of gender roles", but it might create new categories or even new stereotypes within these subcultural environments. Also, I add that while some queer bodies can openly express themselves through clothes, some might be at risk of hyper-visibility and exposed to harassment and violence. It means that while stimulating empowerment, clothes might increase vulnerability. Therefore, before being taken for granted, such public trends should be approached cautiously.

[147] A recent example of this appropriation stirred heated debates, when 2016 was announced as the punk year for the city of London. As a homage to the 40th anniversary of the release of *Anarchy in the U.K.,* the first single by the punk band *Sex Pistols,* London became the city of events, exhibitions, concerts, shopping, body styling and DIY activities during the entire year (see www.punk.london, Accessed May 21, 2017). Sponsored by the big corporations and promoted as a cultural heritage by the state, the initiation was heavily criticised by many who remember the hardship and [state] violence punk subculture underwent for decades, which now seems to be erased from the common memory.

and Karaminas (2013) claim that today dressing identity which is more variegated and ambiguous turns into a more flexible act and even a matter of personal choice. But again, can it really and merely be a choice? If so, who have means to choose and who do not? What are the different consequences of this choice for different bodies that dress different identities? If queer, with its meaning used in this thesis, encompasses a wider range of intersectional identities today (Puar and Mikdashi 2016), I argue that it is necessary to pay a closer attention to which bodies are getting more and more affected, disenfranchised and marginalised by clothing politics and ask further: what are the other intersectional issues at play on dressed bodies within the ongoing regime of Western coloniality? How can certain sartorial practices be the direct enactments of gender, racial and sexual politics? As a brief answer to these questions, I will now touch upon an exemplary yet a significant issue, as one of the most historical but up-to-date predicaments of clothing politics: yet another binary regime of covering/uncovering.

Covering or Uncovering: An Intersectional Impasse

Unlike the queer style, Geczy and Karaminas (2013) stresses that 'the straight mind' sees the naked body and the dressed body in a stark dichotomy. But, this symptom is not peculiar to the straight, but also to the colonial mind of Western civilisation. Early 'explorers' who stepped in the native lands and sent the images of natives' unclothed bodies to Europe for scientific investigation documented not only the lack of clothes of these 'scantily-clad' peoples, but also interpreted this absence as their 'lack of history, lack of shame and lack of civilisation' (Levine 2008, 196; quoted in Fowles 2010, 32). On the other hand, paradoxically, not only being scantily dressed, but also being overdressed was considered as inferiority and primitivity for the coloniser, such as the natives' African and Muslim counterparts. Scorning both the naked body and the veiled body, the coloniser enforced the modern Western clothing on the colonised with the binary codes of femininity and masculinity and brutally punished the bodies out of these binary gender presentations and sexualities (Shanks and Jackson 2017).[148] Their normative and 'appropriate' form of

[148] See *Arresting Dress: Cross-Dressing, Law, and Fascination in Nineteenth-Century San Francisco* (Sears 2014) for a detailed account. See also, for instance, *Tignon Laws* that was passed in 1786 in the U.S., banned for Afro-American to expose their hair and use clothes that would sustain the social class distinctions, and enforced them to use a particular form of headdress to cover their heads (Shanks and Jackson 2017).

dressing (especially racialised, gendered and sexualised) bodies have been prevailing up until today, as one of the main material signifiers of modernity.

At this intricate intersection, a sharp binary can be seen in the practices of veiling and unveiling,[149] as one of the relentless polarisations in the postcolonial West. Although Global North mostly draws its legitimacy from its discourse of democracy, equality and diversity, a great amount of bodies have been excluded from such promises due to their overtly 'nonsecular' public appearances.Discussions around this bodily segregation became particularly heated in August 2016, when a woman, dressed in a tunic, headscarf and leggings on Nice beach in France, was fined and forced to undress by the French police, following the ban on full-body beach clothes—also called *burkini*—that was claimed to peril alleged secularism and to demonstrate a terrorist tendencies.[150] The photo of this scene—a female body publicly unveiled by a three male police officers (Figure 4.1)—unearthed other contrasting images from the newspaper archives, which depict swimwear police arresting women in 'inappropriate swimsuits' that expose the women's body parts and even measuring the swimsuits' length on women's bodies at the beaches of the United States during the 1920s. It also ironically evoked another historical incident, the Australian swimmer Annette Kellerman's arrest a century ago for dressing a sleeveless swimming suit that was considered to be obscene—while the suit she was wearing was not so different from today's burkini (Figure 4.2). These two antithetical narratives—punishment for either covering or uncovering oneself—first tell us that women's bodies have always been, and still are, used as a means of regulating and performing hegemonic power both in national and transnational politics.[151] Second, they indicate that wearable objects, as material reproductions of bodies, are significant mediators in execution of this power and have "immediate impact on the material reality of women's lives"

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[149] It is important to note that while I use 'veiling'/ 'unveiling' to indicate the dichotomously constructed clothing politics, I am also aware that the term 'veil' cannot encompass all the different practices of covering the body, as they vary according to the beliefs, bodies and cultures. For a rather interesting categorisation of different forms of veiling, see, *Colonialist and Orientalist Veils* (Bijdiguen 2015).

[150] See http://www.telegraph.co.uk/news/2016/08/11/burkinis-banned-on-cannes-riviera-beaches-by-french-mayor/ (Accessed August 1, 2017)

[151] Compulsory veiling and unveiling can also be traced back in the countries such as Iran and Turkey whose changing regimes have primarily conditioned the women's bodies, by either banning (modernisation and secularisation) or obligating (radicalisation and conservatism) the use of veil (Yeğenoğlu 1998; Abu-Lughod 2002).

from their working conditions[152] to public recognition and their movements in and across borders (Petzen 2012, 101). It also affects their social and economic status, intersected by gender-, ethnicity- and religion-based discrimination.

Figure 4.1. Woman fined for wearing a full-body clothes. (Source: vantagenews.com)

Figure 4.2. On left, a beach police force measuring the woman's bathing suit in the U.S. (1925) (Source: General Photographic Agency/Getty Images), On right, Australian swimmer Annette Kellerman (1887-1975) (Source: Library of Congress)

[152] Some of the Western countries (i.e. France and some parts of Germany) have already issued the burka ban that prohibit veiled women from working in public institutions and forcing them to home-working or insecure working conditions. By March 2017, European Union's top law court decided that employers now have right to ban their staff from wearing 'visible religious symbols' at work. (See for instance, some personal narratives and discussions at http://www.aljazeera.com/indepth/features/2017/03/eu-hijab-ruling-affect-muslim-women-170316073040916.html [Accessed July 30, 2017])

The stark and amplified contrast between an unveiled and a veiled body is the one between the civilised, modern and mature West and its barbaric, submissive and irrational 'other', as constructed by the early colonial encounters of the West (Fanon [1959]1965; Yeğenoğlu 1998; Puar 2007; Pham 2011; Petzen 2012). However, this depiction of non-Western [mostly] Muslim women as barbaric, medieval, ignorant and uncivilised, was used not only to obtain a mere supremacy through their systematic exclusion, subjugation and marginalisation. But also, these women, and their veils, have been subjected to one of the most valid justifications by the Western occupiers to rule over the colonised lands and cultures, with the aim of saving, emancipating and modernising these women by unveiling their bodies (Fanon [1959]1965; Yeğenoğlu 1998; Pham 2011). One of the most significant accounts comes from the decolonial philosopher Frantz Fanon ([1959]1965) in his seminal essay *Algeria Unveiled* in which he observes how during the twentieth century, Algerian women were the main target of French colonisers, to repress any possible uprisings by 'modernising'—in other words, unveiling—women and using them against their own culture—just like in the erstwhile Morocco and India under occupation. He argues that the promise of freeing the colonised women from veil just as their Western counterparts was one of the most common strategies of the coloniser to get the inside track. Yet, he also shows us how, as a counter-hegemonic action, these women under occupation manipulated the colonisers' tactics by covering and uncovering themselves occasionally and strategically to trick, perplex and fight against the colonial mind (Fanon [1959]1965).

Although these early accounts on coloniality and clothing politics seem to be bygone facts, the twenty-first century is not an exception in the reiteration of this narrative. One should remember that hence after the 9/11 attacks, the U.S. hid behind the same one to invade Afghanistan and perpetuate its occupation until this day (Nguyen 2011; Pham 2011). The discourse of 'saving' Afghan women from 'torturous' *burqa* and giving to their 'right to be beautiful and modern', in other words, positing the body that is veiled (primitive, victimised, sexually oppressed) in sharp contrast to the unveiled (civilised, emancipated, sexually liberated) has been one of the foremost legitimisations of the military intervention of the U.S. (Abu-Lughod 2002; Nguyen 2011; Pham 2011). Media scholar Minh-Ha T. Pham (2011) extensively discusses this period and this veiling disparity from the perspective of fashion design and clothing politics. She reveals how unveiling discourse, fashion design and sartorial practices that blasted right after the intervention went hand in hand with the

state politics and got promoted as the touchstone for 'democratisation' and 'modernisation' of the 'other' women's bodies (Pham 2011). Similarly, today, the discourse of modernity adorned with the war on terrorism is still carried out over the gendered and racialised bodies within the raising far-right extremism and intolerant political climate of the Global North. In her seminal texts on the post-9/11 homonationalism and racial profiling, Jasbir Puar (2005; 2007; 2008) observes how turban—the male garment of veil and highly significant to the extent that it becomes almost a bodily appendage and prostheses for its wearer, became the object of systematic humiliation, assault and racism in the U.S.[153] Similar to the ways in which these bodies were attacked on their turbans being ripped off from their heads in public spaces (Puar 2008), recently many cases of attack on hijab have been reported, especially accelerated by the Trump era in the U.S.[154] In relation to my earlier remarks on sartorial skin, these physical offences that act directly upon materialities stitched on bodies can also be considered as intended attacks on *the skin* itself. The attempt of tearing apart the 'threatening' surface of an unwelcome body can be read as the panic of the allegedly 'threatened' insiders, who encounter the 'social skin' of the *other*—the stranger, the inferior, the racial—that is to be normalised, recoloured or skinned off (Ahmed 2006). At this juncture, material configurations covering bodies function as another layer of the organic skin of the gendered and racialised, while amplifying their identity codes and alienation. All in all, as these bodies are easily stigmatised, denounced and then [dis]enfranchised based on what kind of piece of fabric they carry, it is paramount to scrutinise such reified polarisations of bodies to divulge the complexity of intersections between different axes of power to see the deeper and darker side of the material practices.

Travelling from the skin-like embodiment of clothing practices to subcultural styles and to the binary politics of [un]covering, I hitherto tried to divulge briefly how the sartorial reconfigurations segregate bodies based on the hierarchal identity categories. As a continuation of this unpacking, enhanced with the act of unravelling, in the next sections I will turn to the practice side and address the collective explorations of queering and undoing certain sartorially fabricated biases, reflected by personal experiences.

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[153] For her influential articulation of turban as a material object that converges the organic and the inorganic and how the act of seeing and visualising the body becomes a sexually and "racially contested terrain", see *'The Turban is not a Hat': Queer Diaspora and Practices of Profiling* (Puar 2008, 59).

[154] See, for instance http://www.mercurynews.com/2016/11/09/woman-wearing-hijab-attacked-at-san-jose-state/ (Accessed July 30, 2017)

Q-Tipi Design Workshop

As mentioned earlier, to inquiry the foregoing concerns and historicities further from the perspective of design entailed a more extensive comprehension of embodiment and performativity. Thus, the theoretical framework around queer*ing* and design*ing* was followed by the first practical part of the research as an epitome of the discursive elaborations. The two design workshops that were open for feminist, LGBTI+ and queer activists resulted in various deconstructed—and de/re-configured—bodily artefacts which were not intended to serve as solutions for oppressive practices, but as reifications of what a newly propounded 'queered design' would suggest. As the empirical and heuristic part of the research, the two workshops, whose role was significant in terms of unfolding the relationship between materiality and heteronormativity, were held in Istanbul, Turkey, in January 2015. It was one of the first moments in which the research encountered with what and whom the theory had been speaking of. Besides, as I mentioned earlier, although the research has no intention to make a geographically comparative study between Turkey, Portugal and Germany, the decisions about the location of workshops rendered the study inevitably site-specific and, hence, context specific. At this point, it is crucial to mention briefly the geographical context of the relation between the terms queer and design and why it was important to carry out the first workshops in Istanbul where I had dwelled in for many years and have fairly enough knowledge of—and connection to—the socio-political issues in the context of gender, sexuality and identity politics.

Site-Specificity and Context-Specificity

Unlike the Euro-American-centric feminist and LGBT[155] movements that blasted enormously in the 1960s and 1970s, the dissident voices of gender and sexuality activists became hearable only in the 1990s in Turkey, in the form of a political resistance that advocated diversity against the discourse of equality (Portag 2012). Not only the chaotic atmosphere of the era in which the country was going through an important social, economic and political transition from military coup suppression to abrupt liberalisation, but also ingrained conser-

[155] The reason why I use the acronym LGBT is that during that time, intersexuality was not explicitly included in the discourse of the movement in Turkey, unlike today. The common use was LGBTT, which used to refer to 'transsexuals' and 'travesties' and but very recently changed to LGBTI. During this chapter, accordingly, I will adopt this use and omit '+'.

vatism in society and in the nation-state resulted in an uphill battle in LGBT activism. By the new millennium, the visibility of LGBT struggle in Turkey increased while the encounter with the occidental theories on gender and sexualities brought about new perspectives (Yalçın 2014). However, due to the temporal, geographical and political circumstances, there emerged also a strong conflict between the identity-driven LGBT movement and *queer* newcomers that would underpin the concept of identity (Portag 2012).

While today the notion of queer is more accepted both in LGBTI activism and in feminist movement in Turkey, the tension remains due to its strong foreignness not only linguistically but also semantically (Çakırlar and Delice 2012).[156] There is an ongoing endeavour to translate the word queer into Turkish language (Somay 2012). Although the crack between translation, meaning and everyday practices leaves the embracement of the concept pending, I see it coherent with the struggle of queer communities today in Turkey, with a great number of pending political demands; ranging from recognition to survival. By the time I write this dissertation, not only certain legal rights such as same-sex marriage and child adoption are still not approved, but also most of the LGBTI individuals and women continue getting socially bullied, stigmatised and subjected to violence and even death, encouraged by the public discourses of state authorities (Canlı and Umul 2015). With the increasing totalitarianism, in the last few years the Pride Parades, thereby activists, have been attacked both by the hateful shopkeepers and passersby, but mostly by the police, as a demonstration of intolerance for other ways of being and loving. Moreover, the increasing number of oppression, refuge, unemployment, bigotry and precarity pushes these non-conforming bodies further to the margins and deprives them of medical, educational, occupational and fundamental rights.

Given that I am notably informed about the preceding issues in Turkey since my early ages, I have particular familiarity and concern with the local history of queer feminist struggles. Therefore, it made a tacit sense to organise the first workshops in Turkey, and particularly in Istanbul as my former place of residence and the hub of LGBTI activism. It also gave me the first opportunity to blur the boundaries between the positions of insider and outsider in a re-

[156] For more analyses on this issue, see the compilation book *Cinsellik Muamması: Türkiye'de Queer Kültür ve Muhalefet [Sexuality Riddle: Queer Culture and Dissidence in Turkey]* (Çakırlar and Delice 2012) that investigates the political implications of *Queer* in Turkey from history to arts and culture. This milestone book scrutinises the possible appropriations and interpretations of queer theory in Turkey as well as problematising the occidental look at gender roles and sexualities in the East.

search context (Manning 2009). Besides, bearing in mind the ongoing conflicts within the major LGBTI activist organisations in Istanbul that I have followed many years, I directed my route to more recent initiations which would have both a dynamic flow of members and new agendas that would welcome a rather unfamiliar workshop on queer*ing* and design*ing*.

Preliminary Scope, Space and Participation

Regarding the aforementioned motives, the main target group of the workshops was student associations in different universities in Istanbul.[157] Following their social media networks and drawing information about them through the first and second circles of acquaintances, I opted for a few most active associations whose political visions and statements were like-minded in terms of their comprehensiveness, creativeness and embracement of the term queer. After a couple of explanatory e-mails about the workshop, face to face meetings and reciprocal interests, in the end, only one of the associations, named *Cins Arı*[158] remained entirely focused and dedicated. By receiving more elucidative information about the workshop plan via an intensive e-mail exchange during two weeks, *Cins Arı* effectuated an ample endeavour to carry out the two workshops in cooperation and co-production. Consequently, they gladly contributed to commence the process with an open call.

The open call for the workshops entitled *Q-Tipi: Bir Cins Tasarim Atölyesi*[159] was mainly announced through the social media platforms, via e-mails distributed amongst personal contacts and on one of the most recognised online newspapers on LGBTI issues, called *Kaos GL*.[160] The focal concept of the project and the idea behind the name were introduced in the open calls through these online platforms as below:

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[157] By the time I was doing my investigation on potential associations, I counted approximately ten active LGBTI and queer student associations out of forty seven universities in Istanbul.

[158] Being active since 2010, association is called as *ITU (Istanbul Technical University) Cins Arı Student Association against Heterosexism,* as a part of my alma mater. While 'arı' (bee) is the visual emblem of the university, 'cins' means not only weird, grotesque and queer in Turkish, but also type and species. For their profile and activities, see https://www.facebook.com/itucinsari (Accessed April 4, 2015)

[159] In English translation of the title is *Q-Type: A Queer Design Workshop*. Nevertheless, even though the word 'Cins' was adopted to stand for queer with reference to the name of the student's association, in Turkish it does not directly characterise queer sexuality, but rather unorthodox 'things' in general.

[160] See http://www.kaosgl.org/sayfa.php?id=18445 (Accessed April 4, 2015)

"'Q' comes from queer. A missing letter in Turkish, already odd and excluded one... 'Q-tip' is another name for cotton buds in English that helps you get rid off the dirt from your ear to open up your sense to hear, to understand the world around you better…'Tip' in Turkish means not only type or sort, but also appearance and presentation of the self; and in slang it is used for people and things that are being odd, eccentric, unusual and namely queer... Even more, 'Q-Tipi' could have been a type of prison in Turkey (if not closed, semi-open and open) or the keyboard array that is the most 'normal' to use today…

However, although the title comes from such cultural, linguistic and historical connotations, the intention remains the same: resisting and fighting against all kinds of heterosexism and gender-oriented violence. Q-Tipi project takes its stance on the side of design, art and material culture and tries to decentralise our heteronormative visual representations by re-creating them. During its activity, it will primarily concern with artefacts, goods, garments and accessories that we carry with/on our bodies, but sometimes shuttle within the spectrum of other twin fields such as visual and performance arts and spatial design."

Subsequent to the foregoing conspectus that purposed to give the first insights about the subject matter, the main content of the workshop was kept specific enough to make practical goals clear and broad enough for prospective non-designer participants to relate:

"Clothes and accessories we carry with our bodies are primary visual and material codes that are directly associated with our gender, sexual orientation and therefore 'who we are'. In public space, we are represented by these objects prior to our names; moreover we are judged, stereotyped and even exposed to violence when we stay out of the norms.

Such 'man-made' garments and accessories, as a part of our bodies as well as our gender performance, are also reproduced for/by heterosexism and patriarchy; therefore the need and the urge for queer, ambiguous and emancipated artefacts that would go beyond the norms increase day by day.

In this *Queer Design Workshop* as a form of visual and material manifesto, we will destroy, deconstruct and redefine both the deed of design, and the garments and accessories we perform with our bodies meanwhile creating new queer spaces for ourselves and for these artefacts beyond their hetero-

> normative functionalities. Why do not we design penis/breast shrinkers if there are enlargers of them? How can we go beyond of seeing bras for mummies, neckties for daddies? Why do not we embody a 'face-blusher', a 'mind-confuser' or an 'attention-distracter'?"

With the intention of being unequivocal, the content not only compounded the discourses of heteronormative and androcentric culture with quotidian designed materialities, but also problematised their everyday alliance. Moreover, in practical terms, it suggested both *de*-construction of existing artefacts and *re*-construction of new physical, critical and discursive forms. In order to de/reconfigure such biased artefacts, I also indicated some material prerequisites suggesting that while some materials would be provided in the workshops, others would be brought by participants, such as: 'a garment/cloth/accessory/ artefact which they would freely transform (i.e. all kinds of dresses, hats, neckties, wigs, belts, bras, corsets, suspenders, glasses, umbrellas, bags etc.); as well as supporting materials and tools if they have (i.e. scissors, utility knifes, hand sewing machines, staplers, stickers, zippers, condoms, buttons, snap fasteners, strings, sticks).

Apart from the information regarding practical matters, it was equally significant to enunciate the profile of prospective participants. Since in the viewpoint of this research, as I mentioned earlier, queer does not signify a certain mode of being or a fixed identity, but refers to a proposition, a stance and a convergence (Jagose, 1996); the open call was not addressed to a limited group of people identified queer, but for

> "…LGBTI individuals, queer bodies, unidentified subjects; or everyone who has a say against heterosexist and patriarchal system."

By this definition, I aimed both to eliminate another dichotomy of queer/non-queer and to open space for multitude genders and sexualities instead of any extrinsic identification. This proposition, for instance, also welcomed *queer-straights*[161] who are overcome with heteronormativity, hegemonic masculinity and binary systems that might affect other affiliated identities assigned to

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[161] The scholar Michael O'Rourke (2005, 112) explains the notion of *queer-straight*—or queer-heterosexual—as "redesigning heterosexist codes by proliferating queer theories which celebrate non-heteronormative sexualities, the queer practices of straights, and the lives and loves of those men and women who choose to situate themselves beyond the charmed circle at the heteronormative centre." (quoted in Santos 2013, 166) Queer-straights are not only the ones who can get involved with LGBTI+ activism or queer struggle, but this phenomenon can be expanded to other engagements "that are goal-driven rather than identity-driven", such as political feminism (Santos 2013, 167). For the further discussion on the issue, see *Social Movements and Sexual Citizenship in Southern Europe* (Santos 2013).

them. By this manner, I aimed to refrain from any exclusive event, but enhance the multitude of experiences and point of views about dichotomous material-discursiveness and their impacts on diverse ways of living.[162] It was also consistent with the context-specificity of the site where people have perplexity in the midst of the terms about their personal designations and daily practices. Since there are multifarious ways of living non-normative lives and queering the imposed value judgments, one's queerness is more phenomenal, situational and political than merely identity-based (Khayatt 2002; Mohanty 2003a).

In terms of quantity, since the workshops were premeditated as a relatively intimate activity through profound dialogues among the participants and I, I set the attendance limited to fifteen people. This restriction, also as a way of foreknowing the extent of the imminent practice, was intended to motivate the early registrations via e-mail. Another supplementary information about the workshop was the intended program, divided into two sections: While the first part was supposed to include the phase of acquainting and introductory conversation before the workshop, discussion on the brought artefacts about possible deconstructions, contemplating on new artefacts through de-configuring, re-designing and re-naming; the second part was to include the 2D and 3D making of the re-configured artefacts, choosing materials, mounting, writing stories of the new artefacts and rehearsing possible usages; and at last the closing session through speculating on re-configured artefacts' potentials. The motivation behind the elucidation of such a structured program was not to follow a rigid sequence of actions, but to give a hint about the path to the participants who would soon encounter an already complex subject matter.

Accounts on Positionality and Practicality

The aforementioned pre-given information was also accompanied by the brief presentation of the 'facilitators'. First, this subtle attribution connoted my po-

[162] It is important to state that the event was not free-for-all, either. During my research, I frequently received advice about organising similar workshops aimed at people who have yet to contemplate on the issues of gender and sexuality, but contribute to discrimination of queer bodies and lives. However, even though it would be a challenging but worthwhile task, during the workshops in this research, I wanted to hold on at least a minimum level of security and intimacy within the groups. While the aim was to share knowledge, experiences and sometimes personal stories in an already new milieu for participants, I did not risk to make participants receive any possible offensive comment, nor any explanatory/educative moment to be dedicated to the gap in different viewpoints. Nevertheless, such an exigent action would be considered for my future practices.

sition as a researcher as I deliberately avoided of designating my role as 'organiser', 'moderator' or even 'designer'. As construed in the methodology chapter, this crucial approach did not intend to exercise a purported 'full participation' in design research or an alleged abreast positions of the designer and participants. The designer-researcher was not situated as an expert whose knowledge was superior to others as in 'teaching' them how to do things, but as a mediator or translator who was in quest of diversity of knowledge and resistance. The aim was to open a space both for participants and for myself to scrutinise the normative language of artefacts and explore a queered action of designing *together,* as we are all inflicted by these material practices.

The second significant point about facilitation process was the inclusion of a co-facilitator to the process of developing and conducting the workshops. As soon as I had initiated the practical part of the research, I invited Ceylan Uşakierali, a former colleague, working partner and a lifelong comrade of mine, to assist the implementation of the workshops, who hereby not only contributed to the preparation of the thematic part, content and material needs, but also redounded to the overall *modus operandi* of the practice. Besides that her partaking in the process eased my burden of the work load, her background as a design researcher with a like-minded critical perspective inspired the way the workshops were carried out. Furthermore, the consideration about the issue of designer's competence and authorship took place not only in participation but also in facilitation. As our role was not to 'show' the participants better ways of designing objects, we intervened in the participants's processes of deconstructing the least possible. We mostly stepped in where they felt obstructed with the ideas regarding materiality, as well as where technical details in the making. This blurriness of the insider-outsider dichotomy also aimed to undermine the dominant expertise of design[er] over the participants, as well as over the main subject matter.

With these preparations, *Q-Tipi Design Workshop* consisted of two workshops that took place in two different days in January 2015 and at two different locations in Istanbul each of which lasted approximately four hours. Since both workshops had the same scheme, I will not separate them from each other while analysing the individual outcomes—unless there are some significant differences to mention. Whilst the first workshop took place at *Istanbul Technical University (ITU)* at the *Faculty of Architecture* as my alma mater, the second one located at *Design Atelier Kadikoy (TAK),* a design research and innovation centre, active in the field of environmental, local and urban develop-

ment. Although the host spaces were fairly different from each other in an institutional level, their spatial difference did not have an influence on the outcomes of the workshops.

The workshops hosted twenty participants in total[163]: eight for the first one and twelve for the second, including Ceylan and I as participants and mediators. Participants' ages varied from 19 to 31 while most of them were around early twenties and still college students, being highly engaged with the subject matter. Prior to the workshops, my intention was to involve non-designer participants in the process of making as I was interested in approaching to the act of 'queering artefacts' from the perspective of LGBTI+ and queer activists—who are directly affected by design—rather than designers who have already certain taught values about aesthetics, utility, materiality and design*ing*. Nevertheless, in both workshops there were also design students. Although it did not purport that they had 'professional' designer way of looking at things, the way they communicated through visual conceptualisations were slightly different from the other participants as I will occasionally touch upon this fact throughout the chapter. Also, it did not change the fact that these design students were also activists, actively participating and taking initiatives in this queer association.

Before moving to the practice-based construction phase and after the personal presentations, we continued the workshops with a brief introduction to the subject matter that briefly explained the relationship between gender, sexuality and materiality. This starting point yielded fruitful discussion sessions that lasted more than an hour and a half in both workshops. Since the participants were already engaged with the issue, my conceptual bridges between sartorial practices as designed things with gender performativity found remarkable responses. The discussions, travelling from bodily expressions to subcultural identities and gendered spaces, were significant not only for transforming the critiques and ideas into material artefacts to be de/re-constructed, but also for *uncovering* and *undoing* the corporeal means of hegemonic power imposed on our designed bodies. Subsequently, this form of undoing, as the next phase of

[163] Before starting the workshops—including the other workshops of this research I will elaborate further in the next chapters—I received the consent of the participants through a letter I had prepared beforehand to confirm the use of audio-visual documentation during the workshops and the use of outcomes for academic purposes. Since these letters and the personal information of the participants are confidential, I will not incorporate them in this dissertation. While the letter includes the name (real or not), age and occupation of the participants, I did not inquiry their 'gender', 'sexual orientation' or 'sexual identity'. Therefore, unless it is relevant to the context, I will try not to mention participants' identity attributions, despite the gendered limitation of the language. Moreover, during the chapter, I will change the real names of the participants to the pseudonyms as unisex names in Turkish.

the action, was held through certain strategies, mainly based on artefact analyses. In the next section, I will elaborate on this opted method and its potentiality in unravelling material practices.

Analysing Artefacts as Tearing Them to Shreds

As I stated earlier in the Introduction, since the paradigm shift towards the 'thing turn', especially in anthropological, archeological and ethnographic research in social sciences and humanities, there have been an increasing interest in artefacts to read the culture, history and society (Appadurai 1986; Brown 2001; Fowles 2010). Material culture studies and other kindred fields (see Introduction) in particular has been exploring how we can trace histories, evoke personal memories and stimulate new ideas by probing into artefacts (Attfield 2000; Turkle 2007; Robb 2015).[164] Scholars argue that artefacts as material things that intentionally or unintentionally result from human actions, go beyond their physical boundaries and the conventional dichotomies of *concreta* and *abstracta* and inform certain demographic, personal and historical contexts (Norum 2008; Hilpinen 2011; Siefkes 2012).[165] However, while artefacts have been celebrated as a new means of investigation, their agency as an in-depth source of data—both theoretically and practically—is still relatively overlooked (Norum 2008; Siefkes 2012), particularly in relation to design and politics, incorporating a greater political ecology of the human and hon-human. Especially when it comes to the issues of gender, identity and coloniality, although, as I articulated in the earlier chapters, designed materialities are the first-hand reproducers of these notions, their entrenched roles have not been profoundly scrutinised *from within the design field*.[166] Thus, to

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[164] See, for instance books like, *Evocative Objects: Things We Think With* (Turkle 2007) in which a number of different objects, from a laptop to a synthesiser, are analysed though individual viewpoints, or *The Comfort of Things* (Miller 2008) where certain visual, material and spatial organisations narrate about certain site- and context-specificity of a culture and its peoples.

[165] This argument might stir further discussions on whether certain meanings are intrinsic to artefacts, whether an artefact can be sufficient to give answers to a research question *per se* and whether artefacts have capacity to disseminate knowledge and insight (Biggs 2002). In line with the aesthetics scholar Michael Biggs (2002), I find these questions problematic and claim that one could answer these questions only from a phenomenological viewpoint; as a question of orientation towards an object and 'towardness' of the body (Ahmed 2006). Therefore, I rather read artefacts from the embodiment and performativity viewpoint than their mere semantic attributions.

[166] I do emphasise this phrase, since, as I acknowledged and exemplified earlier, in other fields (i.e. cultural studies, art theory, queer theory, performance studies, critical race studies, new materialism) scholars have been exploring the strong relationships between materiality, power and identity. Also, I already addressed some of the examples emerged from the design field.

work on this gap and fathom the politics, power and performativity behind the wearable objects brought by the participants, we adopted various forms of artefact analysis in the workshops.

The existing techniques of artefact analysis in different fields vary and mostly centre on the examination of the artefact's documentation, narratives, discourse, semiotics and context (Norum 2008). The investigation also includes many questions such as: How, why and by whom was the artefact created? Which materials and components were used? Who were the intended users? Who are the users now? What was the historical, cultural and socio-political conditions when the artefact was created? How did it change the habits of people and the ways of living? What would have happened if the artefact was created somewhere else? (Norum 2008, 24) In the workshops we adopted similar questions and deepened them further by contextualising the artefacts at issue within the system of gender, sexuality and identity production. Moreover, while researchers argue that dealing with artefacts, creating artefacts, making artefacts and seeing the world through the artefacts can be useful sources of producing knowledge (Nimkulrat 2013), here I add that the act of uncovering, unravelling and re-historicising them is also another form of knowledge remaking. Therefore, in the workshops, we focused not only on how certain artefacts have been constructed, but also on how they could be deconstructed. We approached such deconstruction through a collaborative yet individual endeavour of unfolding, as we shuttled between past and present, individual and common, local and global, privilege and oppression.

Besides, following the foregoing concerns, in the early preparation of the discussion session, by the help of Ceylan, I formulated a route to map out possible ways of queering bodily artefacts in the way of *de-constructing* and *re-configuring* them. In order to clarify what sort of aspects of the artefacts could be deconstructed and remade, during the discussion phase we designated different characteristics of an artefact as: *functional, symbolic/aesthetic, daily use, semantic/cultural* and *narrative component.* We did not categorise nor detach these characteristics from each other strictly, but mostly analysed them in an intertwined way while emphasising that they together constitute an artefact and separately suffice to suggest subversion. By keeping the conversation's focus on the clothes, garments and accessories as part of our bodily performances, we simultaneously exemplified these categories with existing or imaginary artefacts in order to illustrate our approach.

First, we exemplified *function*, as one of the most important criteria for an artefact in the design field, employed to refer to use value and duty of an object for a specific goal to be achieved (Siefkes 2012). In the case of sartorial practices, we started speculating on how the most of the attires function as covering certain parts of bodies, especially due to "genital shame" (Stockton 2003, 271) and how queer folks have potential to "rip the veil from this game of cloth." (Stockton 2003, 287) We epitomised this matter with potential shifts from the functional use of clothes to fictional ones as to vesture unusual parts of the body while uncovering 'shameful' parts. This viewpoint later on revealed itself in some of the artefacts deconstructed by some of the participants. During our conversation about the normative use values of artefacts and their expected utility, we wanted both to challenge their given function and to divulge their disguised dysfunction/malfunction. For instance, one of the participants expressed that

> "Court shoes, for instance, are to look more sexy…Like necktie, they are something that make life more difficult. For instance, when I try to wear them, I can't, it's difficult. You have to wear them often so that you can get used to them and behave properly as society demands from you. If you go to a cocktail or a wedding ceremony, society tells you 'You can't go there with sneakers!' It stems from social pressure. But its functionality is…being shoe to walk! They make shoe's existing functionality more complicated." (Deniz Audio Recording1, 00:17:28)

Another participant responded to this issue by recalling the story of court shoes as emerged from the eighteenth century's muddy streets with the function of rising the feet up from the dirt, although their exact historical process of becoming a symbol of femininity remained unresolved. The same participant linked it to the case of umbrella emanated from the lack of toilets in the buildings where aristocrats were defecating in small containers and pouring it from windows to the streets, as the epitome of a historically altered functionality.[167] A more relevant example to queerness came from the same participant:

> "When we talk about functionality, I consider that some objects also serve for decoration. Their function is to decorate. We can keep one of them while deconstructing the other (referring to function and decoration). I came up

[167] On the history of this phenomenon and the emergence of the toilets and bathrooms, see *Bathroom* (Penner 2013) and on the segregation between poor and wealthy, black and white, privileged and oppressed through the ongoing coloniality of excrement, see *Decolonising the Toilet* (Botha 2016). I will come back to this issue in Chapter VI.

> with two examples: One is corset.[168] Why do we wear it? For women, it is to flatter their waists. But men wear corset, too, for big bellies. But on the other hand, if they were made just for this function, they wouldn't have been so ornamented. For instance, we can make a corset, very adorned; you can even put it on over t-shirts, but it wouldn't serve for flattering waists. The other one is shoulder padding. They are used for status, self-confidence gaining and authority: because it lifts the shoulders up and gives a powerful, masculine look. It even changes your posture…If we use them in another way, we can damage such authority and masculinity, but we can use paddings for decorative aims." (Olcay Audio Recording1, 00:20:40)

Bringing the issue of decoration—thereby aesthetics—into the subject of functionality, the participant addressed a crucial point about gendered artefacts in such a way that every garnish and adornment are historically associated with gayness, effeminacy and sleaziness while angularity and simplicity with masculinity (Geczy and Karaminas 2013; Potvin 2016). Accordingly, aesthetics, as a hallmark of an object and an important means of deconstruction, was regarded as the following material characteristics.

With the role of *aesthetics*, we addressed wearable objects that are embodied without any particular function whereas they symbolise certain denotations and values regarding their semblances. For instance, the modern necktie, reemerged as a Western-oriented embellishment with dandies from the late eighteenth century onwards, is today's one of the most conventionally used accessory (Geczy and Karaminas 2013). Likewise to court shoes, while its image was associated with bohemia and male romanticism, today it depicts social status, masculinity and reverence in many cultures, except that it is functionally null and even incommodious. In this case, not only the artefact's embodiment and performativity overtook its functionality and its reason, but its gendered and classed symbolism became the essence of the artefact itself. An example discussed in this category, as already recurred by the foregoing participant, was corset. While the motive of its use was ranged from the appropriate body posture to the strength in military, it has been used by women as their sexual charge and beautification apparatus for more than four centuries (Steele 2001). By questioning this aesthetic symbolism employed to customise sexual desire, we related this situation to the similar means, such as hair, also as an artificially shaped garment in itself. With this association, we started

[168] For the critical history of the corset, see *The Corset: A Cultural History* (Steele 2001). For a history of clothes that affect women's health, including corset, see *Dress Reform* (Goold Woolson 1874).

discussing how hair, as "the least functional part of the body" (Geczy and Karaminas 2013), has become a visually distinctive matter, as well as a strong indicator of one's gender performativity. Furthermore, in relation to the earlier discussions, how also the decision of *not showing* the hair, as in veiling practices, might indicate another identity category and deprive people with the covered hair of their rights. Within its visual and material signification, hair turns into a fusion not only of the organic and inorganic as Puar (2008) would put it, but also of aesthetics and politics. At the end, we used these examples to illustrate the symbolic and aesthetic characteristics of a wide array of gendered things performed by our bodies in order to open more deconstructable possibilities for the participants.

Another problematic characteristic peculiar to artefacts was their *daily use,* thereby our everyday encounters and experiences with them, especially through gender, sexuality and identity bias. When we contemplated on this aspect, many of us brought up the magnitude of street harassments we are exposed to every day, most of which allege our 'improper' attires as pretext. For instance, while tights and leggings are associated with being gay when dressed by men, they can be denounced as 'stimulants' of sexual harassment when dressed by women (Suntekin 2013). While there are many other examples of everyday objects that are cursed to be cross-dressed by heteronormative material culture (i.e. women's shoulder bags), in the discussions, we also drew attention to queering such objects in terms of their milieu of use. For instance, to use 'intimate' garments such as pyjamas and underwear outside their private context would stimulate not only to interrupt the sense of indecorum, but also to transpose the binary constructions as public/private and decent/obscene.

In moving further, *cultural-semantic* viewpoint was one of the aspects that was quite complex and strongly related to the site-specificity of the practice. To set an example, while throwing off all the gender artefacts as well as burning bras was the token of the Western feminist movement since the 1960s, bra-free breasts are still deemed 'slutty' in many countries, as one of the participants stated (Deniz Auido Recording1, 00:23:38). Body-grooming practices similarly differentiate from culture to culture just as the fact that merkins[169] are used as accessories for sexual arousal in some geographies while hair is still not welcome on a female (or even male) body in others. Not surprisingly,

[169] An artificial hair made to cover the pubic area, mostly with the humorous shapes.

many of the artefacts created during the workshops had strong allusions to such cultural customs and mistreatments whose semantic implications will be analysed in the next sections.[170]

Another possible means for material de/re-construction was the narrative aspects of the artefacts we perform, not only as an aperture for the contextualisation but also as a medium for critique and subjectivisation. In the context of the workshop and narrativity, we regarded garments not only as things covering the body, but also as speaking up, conveying a message and addressing certain conditions. We exemplified it with an erstwhile recent incident that occurred in one of the Turkish cities in the Anatolian part: According to the news, a postman who had not been reimbursed his work-risk compensation money from the government prepared a metal costume for himself, very similar to the costume of *The Tin Man* in the film *The Wizard of Oz* (1939), and denominated each part of the costume differently: 'trouble-repellent' for the actual costume, 'dog-repellent' for the knees to evade the dogs and 'vase-repellent' for the head alongside other small details as irony aimed at people in charge.[171] With a satiric way of expostulating his unheard nuisance through bodily artefacts, modifying an existing uniform and reconfiguring a new one, the postman's approach sets an interesting precedent for 'queered design' as a spot-on critique, this time related to the issue of class and precarity. Another example was recounted by Ceylan who, as a young woman, was weary of being stared at and verbally harassed in her everyday 'man-made' environment, regardless of her choice of clothes. She verbally delineated to us her imaginary attire, a skintight full bodysuit in skin colour which would be perceived as naked body in the first gaze. The motive of this imaginary 'skintight cloth that reveals the body's suggestive nudity' (Hollander 1994) was that whether one's body is naked or dressed, men fantasise it naked; so, her expository narration aimed to encounter the men's gaze by faking them.

The narrative approach that simultaneously communicates with the *functional, symbolic/aesthetic, daily* and *semantic/cultural* characteristics facilitates the contextualisation of the problems faced and their relation to the artefacts. I find this storytelling and narrating aspect quite important because it also

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[170] This does not mean that we treated 'culture' and 'semantics' as similar things. Nor did we adopt the discourse of 'cultural relativism.' Rather, these concepts, like the previous ones, enabled us to read, analyse and deconstruct the artefacts by taking the geographical, historical and socio-political context into account and interpreting materiality accordingly. I argue that the semantic of artefacts cannot be seen as neutral, nor universal; but they are always invested in different uses, experiences and contexts.

[171] http://www.aljazeera.com.tr/haber/kutahyali-postacidan-bela-savar-zirhi (Accessed May 5, 2015)

brings us back to the primary relationship between materiality and discursiveness which I will explain in the next chapter through the speech act theory, performativity and linguistic embodiment (Austin 1962; Butler 1997; Sedgwick 2003). Recalling Butler's (1993) statement that linguistic structures and discourses reiterate subject positions and thereby gender and Sedgwick's (2003) point on performative traits of affects and speeches, to involve language aspect in materiality was essential from queer performativity perspective. Moreover, it was exercised in a concise form of storytelling which bares a considerable capacity for sharing experiences and fostering deliberation (Polletta 2009). Participants, therefore, were encouraged to deconstruct the materialities in relation to their lived or imaginary experiences through narratives that would have opened up new possibilities to discern their both individual and collective experiences.

Un-solving the 'Anti-Problems'

By the end of the discussion sessions including the foregoing topics and tips, we motivated participants to ponder over the artefacts they had brought and the potentials of de/re-construction via bearing previous and ongoing conversations in mind. Ceylan and I also brought tools, materials, extra garments, objects and props we had prepared beforehand and place them in the tables (Figure 4.3, 4.4, 4.5, 4.6).

In parallel to it, I handed out an *Object Sheet* which I had prepared prior to the workshops. This sheet intended both to function as a written material of what had simultaneously been talked about and to hold the articulation of to-be-de/re-configured artefacts, as well as their meanings during and after the creation process. Moreover, its purpose was to provide another medium of communication for the participants in case some of them were not familiar with the visual, material and even verbal communication. Tracing the sociologist Pierre Bourdieu (1999)—since my preliminary works—I argue that certain abilities of communication including speech or visualisation are more in the grip of certain privileges. Therefore, in a workshop dealing with the matters, images and words, it was important to provide another medium that was textual for participants that would have felt more comfortable to communicate with. More, in the words of Michael Biggs (2002),

"[n]either artefacts alone nor words/texts alone would be sufficient. What is required is the combination of artefact…and a critical exegesis that describes *how* it advances knowledge, understanding and insight." (24)


Figure 4.3 and Figure 4.4. Some instruments such as tapes, scissors, glues, sandpapers, rubbers, wires


Figure 4.5 and Figure 4.6. Some tools and extra materials brought (i.e. tulles, ribbons, bags, cables)

The *Object Sheet* (Figure 4.7) contained two sections: the first one was for the description of existing artefacts to be deconstructed, while the second one for upcoming artefacts to be [re]configured. Both sections included the description of the artefacts including form, function and meaning which referred to the above mentioned characteristics to be altered in order to dismantle and then rearrange them. With respect to the above mentioned importance of narrativity, the sheet also incorporated *'a story in which the object has the leading role'* which principally asked participants to write down what they discussed during the conversations by embedding their artefacts in a story as a part of a bigger material and sexo-political ecology. These stories were not necessarily reckoned to be true to life because even if participants had not personally experienced them, they were acquainted with multiple identity discrimination due to one's apparel. These situational and subjective accounts aimed for par-

ticipants' ideas to be instantiated, contextualised and discursively staged both before and after the making process.

The next important heading to be filled was '*The problem/anti-problem of the object*' in which the small nuance 'anti-' played an important role to convey my approach. In contrast to the conventional definition of design as a 'problem-solving' activity, as I explained in Chapter II, I see contemporary design practice as rather 'problem-creating' in a perpetual production and circulation of material and financial economies. In this vicious circle of looking for problems and finding solutions inherently engender new and fundamental problems in society (i.e. unequal distribution of goods, the gap between the privileged and the oppressed, depletion of sources, increasing amount of wastelands and gentrification). Nevertheless, a queer approach to design is not about creating the problem in design artefacts such as identity-based segregation, norm imposition, stigmatisation and exclusion; but about drawing the 'real problems' design itself has been fostering out in order to find possible ways of counteractions. This perspective reveals the reason why I used the term *'anti-problem'* instead of 'solution' in the sheet. From my standpoint, "imagining queer becomings" (Güçlü and Yardımcı 2013) is not a problem-solving pretension by camouflaging the greater problems, but a constant disruption of the existing oppressive regimes by creating *contra*-problems for them.

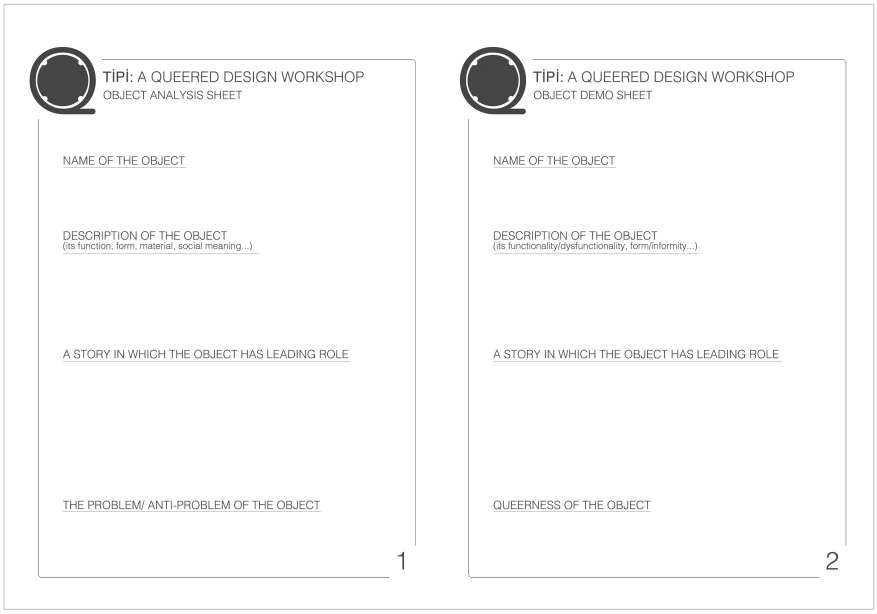

Figure 4.7. Object Sheet Sample (translated to English)

With a similar stance, in the workshop, Ceylan gave the example of *Penny in Yo' Pants* project[172] created by a Scottish cyclist team for women who used to ride bike uncomfortably due to the exposure of their legs from their skirts. While in the beginning it was created as a simple formula that consisted of a penny and a rubber, banded together across the back and front parts of the skirt, it became a designed product that is currently in the manufacturing process. Although the project sounds as yet another 'woman-friendly' project with good intentions, from a broader perspective, its implications reinforce the imposed message: 'it is not decent to dress skirt and ride bike, but if you do it, cover yourself properly.' Surely, this kind of projects can be seen as short-term answers to the complaints of women who are harassed. Yet, to approach the 'problem' from such perspective does not unfold the fact that the issue—including the questions of gender-based discrimination, objectification and sexualisation—is too serious to polish it temporarily. This example also reminded us of 'rape-preventing panties'[173] which likewise mislead the perception of the act of rape and reduce the problem to a simple garment, as a guard to be carried. Consequently, as Ceylan (Audio Recording1, 00:24:25) clearly stated, neither the aim of the workshops nor a queered design approach was exactly to try find such solutions. For, the downside of this kind of projects is not only their temporariness, but also their jeopardy of inverting and conceding the histories of the gender-, sexuality- and identity-based bias. Being sceptical about such approaches, considered as do-gooder, women-friendly and problem-solver, I regarded 'anti-problem' in the *Object Sheet* more as an 'anti-antidote' of a problem. It means to acknowledge the presence of a problem, but not to embrace it, yet perverse it and send it back to its origins in the way that the new form of problem itself constitutes a new problem to the initial problem. In brief, a queer approach backfires on the existing biased regimes through the process of de/re-construction of its problems, even in a symbolic, individual and exemplary level. Examples ensued.

Deconstructing Facts, Queering Artefacts: An Exercise

After the inspirational discussion sessions and contemplation on miscellaneous artefacts, participants started their own hands-on implementations of

[172] http://pennyinyourpants.co.uk/ (Accessed April 7, 2015)

[173] http://healthland.time.com/2013/11/06/introducing-rape-preventing-panties-with-locks/ (Accessed April 7, 2015)

material de/re-configuration, using the instruments and wearable objects that were brought.[174] While their works were sometimes shaped by material constraints, sometimes the ideas brought about new material possibilities. Before passing to the examples, it is crucial to restate here that none of the artefacts deconstructed by the participants were claimed to be 'groundbreaking', 'innovative' or 'never-before-seen'. As I discussed previously, artists from Dadaists to postmodernists, from avant-gardists to feminists, has subverted sartorial practices in various means. More unorthodox visibilities can also be seen, for instance, in fashion design and popular culture. However, one of the important points is that these workshops were held by the non-practitioner participants, as people that have been directly affected by the oppressiveness of these artefacts, questioning them indirectly in their everyday lives, but have no means to act/counteract/react against them materially. As I specified in the previous chapter, I find it significant to bridge different forms of knowledge in investigating the relationship between identity-driven oppressions and material practices. In a 'creation' wise, what looks simple and naïve for a practitioner (i.e. artist, designer) can be of the utmost importance for someone that had not manipulated artefacts by hand. Moreover, each particular reconfiguration reflects the subjectivity of its creator and the site- and context-specificity, which relativises the outcome of how and through which lenses a certain body sees and experiences the subjugated mode of gender, sexuality and identity. Second, this endeavour of uncovering and unravelling speaks *from within* the design discipline and *to* design studies, theory and research. Therefore, handling the issue of materiality (i.e. its mundane use vis-à-vis art's conceptualisation) is different from other disciplines. At last, such individual acts of *queering* through a collective discursive approach shall be read not as separate practical works, but in a wider theoretical, practical and epistemological context of the entire dissertation.

After the workshops, in order to comprehend the relationship of these distorted and recreated artefacts with queerness, I roughly assorted them into some lines of reading. It is not to create thematic categorisations or styles, but to facilitate the contextualisation of the pieces and correlation of them with the broader notion of queer materiality. These streams of readings, also as

[174] The verbal and textual accounts on the artefacts that were de/re-constructed during the workshops are translated into English here. While I am cognisant that some equivocated articulations and firm context-specificities are most likely to be lost in translation, I do not deem it as unpleasant. On the contrary this flawed translation could bring about other possibilities of interpretation and emancipation leaked out of the cracks between languages (Benjamin 1995; Keshavarz and Mazé 2013). I will touch upon on the possibility of language and translation in Chapter V.

counter-hegemonic material strategies, are put as *disfigurement*, *disclosure, reversal* and *irritation*. These strategies were not predefined or pre-quantified, but interpreted afterwards according to the outcomes of the workshops. In the following phase, I will introduce some of these practical outcomes, by analysing them under the foregoing strategies, construing the aforementioned characteristics (i.e. function, aesthetics, semiotics, narrativity). By doing this, I will explore what kind of 'queered' modifications they had and which meanings they lost and regained.

Disfigurement:

Disfigurement is an act of changing the appearance of someone or something into an undesired shape, or namely uglifying. One of the most prevalent phenomena in the materialisation of the bodies is beautification that mostly operates ideal, expected and demanded visual and material representation. Being in the feminist agenda for a long time, beautification practices have been disputed especially in terms of women's submission to cosmetics, body modifications and sartorial indulgences blown up with marketing strategies for a 'perfect' appearance (see for example Gimlin 2002; Bordo 2003; Blood 2005; Jeffrey 2005: Baumann 2008). It is, moreover, one of the most complex issues especially from the intersectional and decolonial viewpoint, since the globalised ideal beauty is not only enforced on gender but also it blend with race and ethnicity. For instance, black/white binary, another social construction of identity, is a direct racial reference introduced by the European settler colonialism (Greenberg 2002; Lugones 2007). Blackness has been never detached from its deviance position under whiteness as the "overwhelmingly and disproportionately predominant" norm in the Western cultural production (Dyer 2005, 11). This viciously constructed contrast based on the skin colours has been sharply dichotomous, by regarding all the other racial and ethnic minorities in the West and in the third world countries as black[175], ignoring the myriad of different skin types and representations (Greenberg 2002). Unsurprisingly, the superiority of whiteness as pure and good over blackness as filth and evil has been reproduced in numerous material forms for centuries (Pater 2016), especially promoted through beautification practices, such as skin whitening cosmetics. Visual journalist

[175] Even the more contemporary and politically correct use 'coloured' renders whiteness as the neutral and colourless standard and everything else as derivatives of it.

Márton Kabai's (2016) research project *White Standard,* for instance, demonstrates the gravity of skin bleaching products manufactured and designed in the West, targeted at and consumed in the Third World countries through an abundance of overt and subliminal representations of the white bodies in media, as the normative beauty.[176] Such practices reveal how Western capitalist corporations perpetuate the colonial production of racial inferiority by means of visual and medical materialisation of binary colour codes, on the junction of gender, race, ethnicity and health.

In recent years, this fixation permeated into the LGBTI+ scene in so much that the 'queer style' has become yet another fashionable image in the mainstream media and celebrity milieu, as I mentioned in Chapter I. Nevertheless, scholars argued how such appropriated, decontextualised and commodified visibility falls into the trap of reiterating heteronormative stereotyped desire and represents a certain kind of aesthetic image for a queer world that is dominantly white and upper middle class, and eventually made heterosexuals embraces lesbians as 'just one of us' (Geczy and Karaminas 2013). In the meantime, non-conforming-looking queer bodies are still at the risk of being stigmatised, bullied and pushed to follow certain appearances.

After discussing such images and beautification practices across gender and identity, participants elaborated on 'acceptable visual appearance' in public space. Going back to the gender binary, one of the participants once more questioned the court shoes with the same considerations and women's 'obligation' of using them especially in special occasions such as wedding ceremonies (Deniz Audio Recording1, 00:17:28). This obligation, surely, can also be interpreted affirmatively by some feminists, considering beautification as part of a free will and artistic expression, especially in such events (Cahill 2003). However, some of the participants objected to beautification norms of today's visual and material culture and therefore deconstructed them in their artefacts. For instance, by questioning the function of flesh-coloured thin pantyhose, one of the participants, defined it in the *Object Sheet* as '*a stocking that shows women's legs sleek, smooth and spick-and-span and covers you as in a brand-new beautiful skin, not having any function of warming the body, but tightening.'* The participant imagined a new pantyhose that would involve natural hairs and stains, by pointing out that 'glabrous women dream' would only be a

[176] For the magazine on the subject matter written by different activists and the visual maps, see www.martonkabai.com/index/white-standard (Accessed November 10, 2016)

dream. S/he stated that the garment itself was so '*disturbing because objectifies women and imposes women's ideal perfection'* and provoked questioning *'the perception of women's beauty.'* Moreover, from the narrative aspect, s/he added a semi-fictional satirical story in which a girl '*couldn't wear the dress she wanted to—indeed had to—to go to job interview because of her bruises, stains and short hairs in her legs."*[177]

After de/reconstructing the existing pantyhose, the participant designed a hirsute stockings and named it *Real(pant)ityhose* (Figure 4.8, 4.9) **"***which contrary to regular panty, functions not for beautifying but for warming the body. Encased in hairs, it visually irritates but keeps warm and puts the idea of beauty in question."* Charged also with the aspect of visual irritation, the persona's story changed: *"while going to the job interview, she never got cold with her hairy panty and didn't felt bad and ashamed about her leg hairs."* Ironically, s/he added a nuance into this story by stating in the parentheses *"she didn't get the job either."* Unintentionally yet unsurprisingly, the association established here between 'queering' and 'failing' echoed Halberstam's (2011) notion of 'queer art of failure' as a counterintuitive resistance against the heteronormative and capitalist formations. Also, while Halberstam (2011) proposes to embrace 'low theory' in approaching such form of failure, I similarly adopt 'low practice' that would go against perfection, sophistication and success.

The process of reconfiguring the artefact in a rough way transcended the disruption of function, since it revealed its already existing dysfunction and beautification's occasional dominancy over the use values of the objects. Pointing it out, the participant also underpinned the aesthetic and semantic value of the artefact, as well as its daily use through a personal narrative.[178]

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[177] Surely, such impositions and beauty codes are always imposed by the designed materialities and technologies. In her article based on the electronic shavers of Phillips, Ellen van Oost (2003, 207), the scholar of gender and technology, reveals how the *Ladyshave* product series of Phillips imposed cultural norms on women regarding especially 'the armpit and leg hair'.

[178] In the last years, through mostly social media and Instagram movements especially in the West, feminists started circulating their selfies, exposing their grown hair on armpits and legs, sometimes dyed and shaped as embellishment. Such campaigns and movements aim to instil that people should be free to decide how their natural body should look like without stereotyped judgements. I find such ventures courageous and important, while being aware that different contexts bare different social pressures and stigma for different people; moreover social media does not represent the everyday encounters. Thus, it is important to keep counteracting such norms in every possible ways.

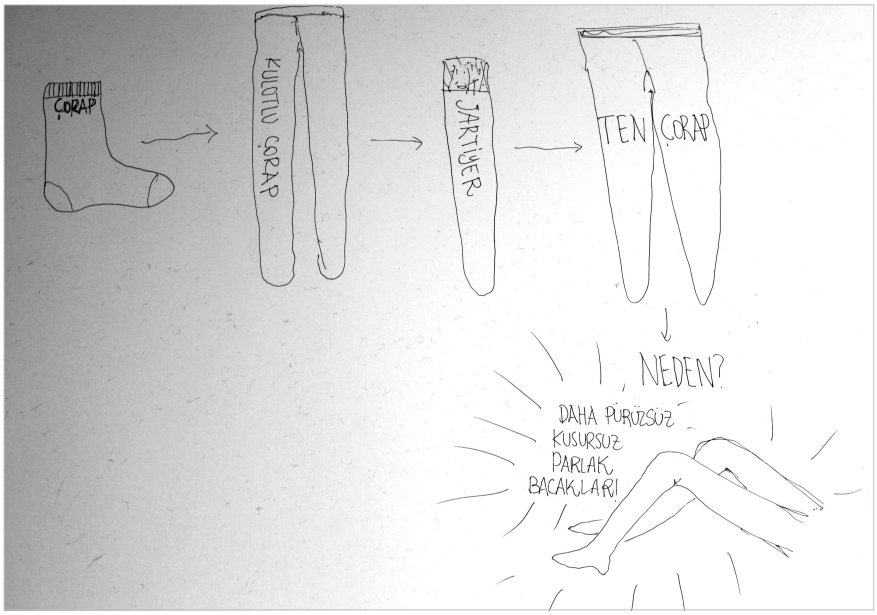

Figure 4.8. Sketches of *Real(pant)ityhose* by the participant

Figure 4.9. A sketchy depiction of hirsute stockings

A similar subject matter led another participant to reflect upon the beautification's patriarchal impositions towards not only women, but also men. S/he exposed the common discomfort about having to be 'a proper man' and 'a proper women'—and their binary construction—through certain attires. In opposition to the apparels which tight up women's waists and expose their hips and breasts while posing men's over-worked bicep muscles and abdomens, the participant wanted to deconstruct the existing t-shirts by cutting them up in a way of uncovering the fatty parts of the body. Suggested to be named as *Your Body is Yours* as a reference to the renowned feminist slogan, this ruptured

garment aimed to not only change its covering function as discussed earlier, but also, with a slight alteration, interrupted taken for granted aesthetic appearance. Moreover, it was important to pose the critique towards both women's submission and man's obeisance to the visual and material norms, or namely to heteropatriarchy.

Another example regarding ideal beauty came from not as a direct deconstruction of a particular object, but as an inspiration from artificial nails as a beautifying object and as an external extension apparatus to the body. In the problem and anti-problem section, the participant disputed that "*the object is gender-specific; our definitions of beauty; playing with our body members…Why don't we put non-gendered, not 'beautiful', undesirable things on our body?"* Challenging this question, s/he designed another fake and artificial extension to the body as a response to the nail. *Artificial Pimple* (Figure 4.10) which was defined as *"a dysfunctional object for someone who would say 'today I feel looking like pimply.' Some people would use them to normalise 'ugliness'."* And regarding the queerness of the object, s/he added that "*objects are not necessarily to make us look beautiful. We might want to look ugly. Uglifier or disfiguring."*

Figure 4.10. *Artificial Pimple* performed on the body

This statement does not only refer to the artefacts' role in our lives and how they shape our certain perception and value systems regarding gender performativity, but also purports a greater question to the design discipline: If one of the roles of design is to improve our aesthetic world with its visual, material and now virtual means as it is claimed (Simon 1988), this very process

of improvement determines the demarcation between what is beautiful and what is ugly, as another binary construction; thereby what is accepted/undesired, included/excluded. As the issue of inclusion and exclusion is also of interest to queer politics, this artefact materially marked where this dichotomy blurred, as in envisaging, what I would frame, the 'normalisation of uglification'. Adding another function to the foregoing examples such as 'revealing the existing dysfunction of the object' and 'partially dysfunctioning', this artefact, as another mixture of *the organic* and *inorganic* dichotomies, brought out 'creating something that is innately dysfunctional and beyond our aesthetic comprehensions.'

Disclosure:

Disclosure is an act of revealing something hidden, making a secret known. It refers to another important issue, issue of [in]visibility of LGBTI+ individuals that was frequently mentioned during the discussion sessions especially in the context of Turkey. Most of the participants pointed out that while visibility is important, it does not mean the same thing for different gender and sexual identities within the queer communities, either. Some participants argued that, for instance, while gay men, lesbians and genderqueer people can disguise themselves in public space when the social pressure is high, transgender people face more difficulties due to their visually discernible gender performativity. This situation also varies among transgender people: for instance, while transgender men can be socially and visually assimilated relatively more easily, transgender women remain more conspicuous in public space and exposed to verbal and physical harassment more (Güngör 2013).[179] Consequently, transgender people mostly get secluded in private spaces, coerced only to be sex workers and criminalised by public authorities in case of their visibility in public space.[180]

Such variant mode of visibility can also be manifested within the territories of the same gender identity, due to one's different intersectional identity traits. However, in the workshops, the material aspect of the issue of visibility more

[179] It is not peculiar to Turkey, but to other countries, too, as I will re-discuss in Chapter VI. I also discussed the problem of visibility in Introduction.

[180] The documentary series entitled *Proudly Trans in Turkey,* initiated by *Amnesty International,* demonstrates this issue through individual narratives recounted by the transgender activists in Turkey. See https://www.youtube.com/playlist?list=PL2512E7325A011C0D (Accessed May 13, 2016).

displayed itself in disclosure and revelation of what is considered as obscene and indecent in an androcentric world. Participants discussed this androcentrism as something that justifies all the actions of hegemonic masculinity whilst restraining the freedom and movements of the bodies belonging to 'inferior' gender and sex status.

This limitation in action of certain bodies was indicated in another artefact that was a reinterpretation of today's obsolete existing fanny packs. The remade artefact served as a reaction to men who, for instance, can spread their legs (see Chapter II) and scratch their balls in public space while a tiny connotation about non-phallic organs are considered as obscene, as well as the phallus in other uses than penetrating into vagina (Fausto-Sterling 1993; Greenberg 2002). *VaginaBag* (Figure 4.11, 4.12) pointed out this problem of [in]visibility by narrating that *"against the penis which is the symbol of power and is exhibited proudly, the bag aims for women to reach their genital organ by hand; in order to make vagina, as hidden between the legs, visible and to rupture its relation with connotations of raunch."* To draw direct attention to the 'inconvenient' zone of a woman's body, the participant impaired the function of bag which is to carry personal belongings and replaced it with to put hands in to scratch by using exaggeration as a strategy. S/he also, in a symbolic way, scratched the everyday performance of a certain behavioural codes by using a designed artefact as a medium to question machismo.

Figure 4.11. The model of *VaginaBag*

Figure 4.12. *VaginaBag* on a mannequin

This confrontative sort of visibility materialised the problem of obscenity and disclosed it publicly in contrast with the kind of manners germane to *Penny in Yo' Pants* project dissembling the underlying reasons of tabooed subjects. Another tabooed issue handled by another participant was, unsurprisingly, menstruation. In a world in which women still receive negative comments and disgusts about women's blood, it was important to touch upon menstruation's visibility which is supposed to be both visually and verbally concealed.[181] In the discussions about how sanitary pads are treated as something disgraceful, the participant pointed out how women are taught since they are adolescent that they should hide such products even in the shops that sell them, as if they are something dirty, smutty or filthy.

With this concern, the participant proposed a conceptual artefact named *Access to Obscene* (Figure 4.13, 4.14) which was a visual and material signifier of the menstruation blood through reification and embodiment. S/he explained the story of the newly created object as *"against the perception that women's menstruation periods should be covered, hidden; it aims to make periods visible. It is designed as a wearable accessory for period days."* The following explanation *"The sharp edges represent pain while red for blood, paper for per-*

[181] A recent controversy about menstruation blood can be seen in the incident that took place between the poet Rupi Kaur and Instagram, which became viral shortly after. It started when Rupi, for her school project, posted a photo on Instagram of a woman lying with pants on bed sheets, both stained with menstruation blood. Instagram removed the photo two times due to its 'inconvenience'. It bursted a huge discussion about alleged indecency of menstruation. For the discussion, see http://mashable.com/2015/03/27/rupi-kaur-instagram-period-photo/ (Accessed May 4, 2015)

manency/temporality" gave us clue about the artefact's semantic interpretation and how meaning could be embedded in the physical characteristics of an object. Likewise, the pair of objects were made as representations of uterus and eggs and replaced on the body accordingly in a way that different amount of blood could be visible to the outsiders.

Figure 4.13. *Access to Obscene* in making process

Figure 4.14. *Access to Obscene* performed on the participant with artificial blood

The aim of this proposed artefact was not to engender empathy with pain, discomfort and olfactive difficulties of menstruation blood for men; nor was to provoke some artificial blood as in Sputniko!'s *Menstruation Machine* (see Chapter II). Rather, it aimed a confrontation with hypocrisy in society where motherhood is regarded as holy and purified while menstruation as its substance is seen undesirable and dirty female flaw. To do so, the participant played not only with dysfunction but also with the appropriation of 'malfunction'.

Another garment coping with visibility and disclosure was *Nipples Unfurl* bikini (Figure 4.15) which was likewise to criticise a widely acclaimed idea that women's breasts and nipples should be covered—while uncovered breasts with an extreme small bikini top is promoted in popular culture as more sexy with the implication of 'don't touch, only watch'. The participant, therefore, used the aforementioned technique of uncovering different parts of an already existing garment via snipping the nipple parts of the bikini and sticking arrows towards the holes. By questioning the act of having to treat some parts of women's bodies as obscene and fictionally breaking this bias through the deconstructed artefact, the participant recounted a dream reality: *"in summer, we went for swimming with friends. I and another friend wore Unfurl bikini. Another friend's classical bikini, after diving, slipped down and her nipples uncovered. But nobody cared, she kept on swimming."* The narrative suggested another layer in the objective of making: Not only reconfiguring the artefact as a manifestation of visibility, but also reconstructing people's perception regarding the existing biased conditions.

This particular garment can take us back to what I discussed earlier about covering/uncovering the gendered body and how swimming costumes are one of the most significant props in reinforcing corporeal dichotomies and governing body politics. Within various geographical and socio-political context, from burkinis 'threatening secularism' to the topless bikinis 'menacing moral codes', women's bodies are primary domains for identity-policing. Moreover, such garments like swimming costumes that display the body in its almost bare form, render non-conforming bodies even more exposed. Intersex and transgender bodies before/without their surgical transitions, for example, are the ones who have to suffer to fit in one of the binary appearances as man or woman; moreover, to cover/uncover nipples means either to 'prove' or 'uncloak' one's gender identity publicly.

Figure 4.15. *Nipples Unfurl* bikini reconfiguration

On the other hand, anyone taking a short excursion to the popular culture can notice that to expose nipples as a counteraction against the gendered media has been an oft-taken action. Unsurprisingly, one of the early prominent and globally known figures was Madonna who, since the 1980s, has been constantly playing with the unorthodox sexuality as a provocative and controversial as possible (Jestratijevic 2014; Rosewarn 2014). For instance, in her erotic coffee table book *Sex* (1992), we see her with a spiked bra with a—similar—cut-off nipples, spiked leather panties and eyepatches on her eyes, sucking her thumb. This image was not only an altered representation of women's sexual desires, but also a direct connotation to BDSM[182] practices which are embraced by queer subculture sexualities (Geczy and Karaminas 2013). Today her successors, such as Lady Gaga, similarly provokes media through sartorial practices, wearing underwear with cut-off perineum, clothes that expose the 'obscene' parts of a woman's body. These popular attempts remind us feminist performance artists of the 1960s I mentioned in Chapter I, such as VALIE EXPORT who, in her *Action Pants: Genital Panic* (1969) piece, wore crotchless trousers in a cinema and walked between the seats, exposing her genitalia at the face-level of the seated viewers; to confront the stereotyped representations of women in cinema as passive beings. These endeavours have surely taken attention in artistic and popular contexts; nevertheless, it is worth rethinking of such celebrated provocations as onstage performances, as different

[182] BDSM is the abbreviation of Bondage, Discipline/Dominance, Submission/Sadism, Masochism

from offstage everyday performances, in terms of different dynamics of personification, spectacle and embodiment (Selen 2012). Therefore, it is important to remember that daily experiences of certain bodies are still regulated by this kind of discriminatory garments.

The last deconstructed artefact in this section that congruently made by another participant also dealt with visibility, but with a direct regard to the act of seeing and being seen. Articulating sunglasses as yet another problematic accessory, the participant revealed various unthought motives of using sunglasses and manipulated them as a way of queering visibility/invisibility. In the *Object Sheet,* its functional and material characteristics that were described as *"its functionality is to protect eyes from the sun. Normally they can be round, oval, squarish and glass, plastic or metal. People can use them sometimes as status symbol or hide themselves from being exposed (i.e. crying)."* It was then narrated by the participants as *"when I go out with my sun glasses (as a woman or a queer person), men stare at me directly, assuming that I don't see them"* and *"men stare in any condition, anyway. This is even fed by the imaginary products such as fantasy glasses that can show someone's body through."* Thus, two counter-proposals as anti-problems came along: *"a sun glasses through which I don't see those men"* and *"a sun glasses through which those men don't see me."*

Making a reference to a historical saying as a wish for something/someone to be protected from evil eyes, *Evileyess* (Figure 4.16, 4.17) was a glasses of which function was not *to see,* but *not to see*. It questioned the contradiction of the relationship between being concealed and visible. Its new semi-fictional and personified story was told as *"I'm a woman/trans/lesbian/queer. I don't have any eye contact with people who stare at me because of my accessory. Also, they see white part on my eyes as a reflector and get distracted, so that they cannot look at the rest of my body."* While in this case the new reconfigured glasses was for people suffering from being harassed in public space, it was also aimed for harassers using sunglasses to disguise themselves. By de/re-constructing the artefact and queering its function and its shape, the participant posed a question about gaze. Inevitably, the problem of gaze reminds of the feminist film theorist Laura Mulvey's (1975) oft-quoted concept of heterosexual male gaze over objectified women—both in cinema screen and in everyday life—and how this issue of voyeurism was a form of power over disempowered bodies. Likewise, the artefact tackled not only with the long-lasting problem of gaze as objectification, but also with the means in which queers are spurned—from

the streets as the sites of direct confrontation between many different bodies to the bodies holding unwelcoming gazes due to other people's attires.

Figure 4.16. *Evileyess* glasses

Figure 4.17. *Evileyess* glasses from the perspective of the user

Reversal:

Reversal means an alteration of something or a situation to its opposite way. Denouncing the unequal distribution of power between certain identities and [ab]normalcies, some of the participants pointed out, for instance, hegemonic masculinity and its imposition over other modes of masculinities (i.e. butch

lesbian, female-to-male transgender), femininities (i.e. femme lesbian, heterosexual woman), and non-gendered modes of beings (i.e. genderqueer). To do so, they attempted to invert, transpose and re-situate privileges, by dispossessing the sovereign of its power positions and reclaiming what *the other* deserves.[183] Although this kind of approaches and some of the outcomes could be seen as a form of requital, it should be kept in mind that the examples bare satire in their reversals and remark critiques towards inequalities by shifting the artefacts' positions especially where these inequalities are exercised daily. Moreover, they are fully context-specific, culture-specific and tradition specific.

Bride's veil, for instance, as in many traditions, is still in use in wedding ceremonies as a symbolic act of uncovering woman's face and opening it at the moment of solemnisation as a door to the woman's privacy. One of the participant described it in the context of Turkey as *"normally it is made from folded white tulle and used for bride to cover her face before her marriage. After solemnisation, groom opens the veil and kisses bride's forehead. It means 'now you're mine, you're my honour.'"* This rooted custom is accompanied by the uncanny tradition of the night called *Gerdek* in Turkish, the first wedding day in which bride and groom have their first sexual intercourse. Most of the people might have witnessed or heard the story the participant recalled :*"Bride is virgin till groom 'takes' her. They go to their home and have their nuptial night. Wedding dress is taken off from bride, there is a submission; from then on, woman belongs to man."* Possible defects in this custom (i.e. sexual intercourse of women before marriage, other sexual acts other than heterosexual and monogamous) might cause problems and 'harm' the image of 'honourable woman' and 'upright man'.[184]

Identifying this ongoing problem as *"woman is seen as commodity, submitted to man. Why is woman virgin?",* the participant suggested an anti-problem by asking *"Why not man? Why not giving the same meaning to man's penis?";* and thereafter came up with the materialisation of this question. Deconstructing not only bride's veil but also man's underwear in several possible ways, s/he reconfigured a new artefact named *Gerdex* (Figure 4.18, 4.19) as *"man's un-*

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[183] A similar strategy has also been used in the design field, in the projects such as the *Andro-Chair* (Sundbom et al. 2015) that reverses the use of the medical [gynaecological] chair of women designed by men into the chair for men designed by women. Also, the idea of gender-swap consists of the entire concept of the projects such as *The Machine to be Another,* initiated by the *Be Another Lab* (see http://www.themachinetobeanother.org/ [Accessed May 13, 2017])

[184] Although such customs insisting on the woman's virginity might sound old-fashioned and bygone for some, it is still predominantly relevant for many, sometimes regardless of their social, economic and educational background (see for instance, Ozyegin 2009).

derwear that gets uncovered by woman as a submission of man. Man wears it at the night he'll give his virginity to his woman." Furthermore the new narrative became *"veil of man's underwear gets uncovered. Man is shy. Zipper opens and a sex life where woman is active starts."*

Figure 4.18. *Gerdex* underwear with a veil on a mannequin

Figure 4.19. Symbolic depiction of the use of the *Gerdex* underwear

This first example in this section might explain why I call this sort of approach as reversal and why I expressed my concerns about its possible reception as retaliation. However, being used since the early feminist artworks in

the 1960, the tactic of exchanging situations of the oppressor and the oppressed might pave the way for the disarrangement of the existing order of things, by unfolding the double standards called 'traditions'. This particular artefact aimed neither to turn a submissive act from one gender to the other nor to reproduce new binarisms. It rather aimed to indicate the hierarchal positions between bifurcated genders and sexualities through materialisations, as well as their reinforcement of identity codes. Thus, such role-switching might satirically manipulate them and reveal how things are taken for granted for certain bodies, while they are 'unacceptable' for the others, and why.

In a similar context, another participant dealt with the metaphors that despise women on the basis of their virginity and the *Gerdek* night. In many regions including Turkey, on the marriage day, bride wears a red ribbon around her wrist on her white wedding dress. Semantically, red symbolises blood while white dress reads as purity and virginity. Before the final ceremony, the father of the bride ties and unties this red ribbon three times around the waist of the bride. It signifies the virginity of bride and father's permission for her to live with another man. The participant, stimulated by this custom, used the red ribbon to de-construct the problematic meaning of the issue through its materiality by explaining that *"woman's virginity is precondition, it is the interest of all relatives, the person who first and only unties the ribbons will 'possess' woman etc."* and posing the anti-problematic question of *"what is it to be a virgin man?"*

Consequently, by not dismantling any part of the ribbon and using the same piece of the artefact in another way, the participant proposed another use instead of tying it around the waist of the bride in three turns to be unloosen: *"object was not deconstructed structurally. The area of use is still waist. What changed is the owner. Ribbon is tied around groom's waist."* Naming it *Hubby Ribbon* (Figure 4.20) s/he reversed the artefact into an ornament for groom within its alike attribution. Similar to the previous example, this artefact did not aim to doom virginity of men or any implication of submission, but sought to draw attention to the absurdity of the use of an artefact as a metaphor of 'honour' and reputed 'tradition' even for the people who are open-minded but still using this materiality as a default action in their ceremonies. Another similar example about this ribbon will be exemplified in the following section with different indication and different material modification.

Figure 4.20. *Hubby Ribbon* as men's virginity garment

The last reversed example came from another participant who repudiated the binary gender roles, especially domesticated role of women in household whereas the roles men are deployed in public space, as I articulated in the previous chapters (Buckley 1986; Attfield 1989; Scotford 1994). The participants discussed that while this situation has been increasingly changing in a positive way, women, as the mothers and 'gatekeepers' of homes[185], are still laden with domestic tasks such as childcare, cooking and cleaning. With respect to this unequal distribution of territories and duties, the participant made a symbolic connection between such a spatial segregation and a sartorial one. S/he questioned the reason why kitchen aprons had the form of skirt as a woman dress, by narrating that *"The little girl who grows up with pink mops and sweepers readily do housework decided by Y society. When she goes for shopping, she sees flowery kitchen aprons in the shops. In her birthdays she gets kitchen stuff like pans or trays instead of personal gifts."* and problematised the *"obligations of women to do housework and kitchen stuffs' design for women."* with a proposal of a *"non-gendered kitchen apron"*.

When s/he re-designed the aprons as *Kitchen Pants***,** aiming at *"(man or women) whomever comes early home from work wears this pants apron and cooks without any gender roles. Women get emancipated from their roles in houseworks."* However, it was already in the discussion that although the aprons are domestic kitchen garments; and cooking is considered as woman's

[185] To see how the material culture and design world still perpetuate this discourse, see my discussion in Chapter II through some examples.

task, the most well-known and alleged talented cooks and chefs are men, as the rebellious writer of *S.C.U.M. Manifesto* Valerie Solanas (1966) brilliantly satirised them as *connoisseurs*. Hence, the artefact itself was not considered as a tool to change the domination and connoisseurship; nevertheless it was an important narrative to deconstruct, which led us back to the question of domestication, division of labour and non-conforming forms of coupling.

Irritation:

Irritation is a feeling or a situation that annoys and discomforts someone, even gives impatience and anger. From the moment we utter unconventional gender and sexualities by envisioning new discourses, materialities and modes of being accordingly, we automatically have potential to disturb and irritate the zone of normalcy. Nevertheless, in a world where heteropatriarchy and androcentrism are deeply rooted, to pose demure and indirect critiques mostly do not reach their address. That is why marginalised bodies and activists try every possible way to make their voices to be heard. As mentioned in the earlier chapters, today the desideratum of queer folks is not only to be heard, to be included and to gain social legitimacy by the hegemonic power, but to subvert the system within its roots and to deracinate its existing norms (Halperin 1995; Jagose 1996). With this intention, irritation has been used as one of the most powerful tools for interrupting the normative order, tampering with people's value judgements and displacing their accustomed material orientations with possibly unorthodox gender, sexual and identity orientations (Ahmed 2006). With respect to this opinion in the context of design*ing*, it can be said that every queered artefact in the workshops inherently held an irritating facet both for the heteronormative system and for the design discipline. However, some of the participants used irritation as a primary strategy not only to raise critiques towards oppressive values, materialities and customs, but also to challenge the bodies whose perceptions and judgements are strongly relied on such values, to the extent that they can harm *the others*.

While the aforementioned codes that repress sexualities of women and queer individuals while praising hegemonic masculinities are already irritating in themselves, they are so ingrained that man-made society takes them for granted and reproduces them in every habitual deed. Hence, a physically deconstructed artefact redesigned by one of the participants drew attention to

the possible ways to 'hack' such customs and to invert the causing matter of irritation. The critique was again directed to the tradition of wedding ribbon tied around the bride's waist in a way that virginity of bride is presented as a public spectacle, by the father figure. The involvement of the father figure also demonstrates how heteropatriarchy and heteropaternalism are reproduced in an intertwined way through certain material practices, as I mentioned in Chapter I. On the other hand, this act is, paradoxically exhibitionist because while any kind of connotations with sex is considered obscene, the proof of virginity is displayed as honour of man.

The chastity belt, as a red ribbon, was defined by the participant as *"the product [the bride] is tied by the first 'arbiter' (father) and submitted to the second one (husband). It symbolises virginity."* It was thereafter accompanied by the fictional narrative which many women still undergo in their wedding journey: *"Actually I was not virgin, but I was couldn't talk about it. In that particular moment, my father put the red ribbon around my waist and I couldn't speak up."* The participant, as in cutting this silence, cut the existing red ribbon into the pieces, deconstructed its actual form and unity and reconstructed it into the collage of pieces. Inspired by the belt levels in martial arts from red to black as symbols of power and their name 'bow' in Turkish, *Rainbow* (Figure 4.21) was the assemblage of different pieces of bows and ribbon in one piece.

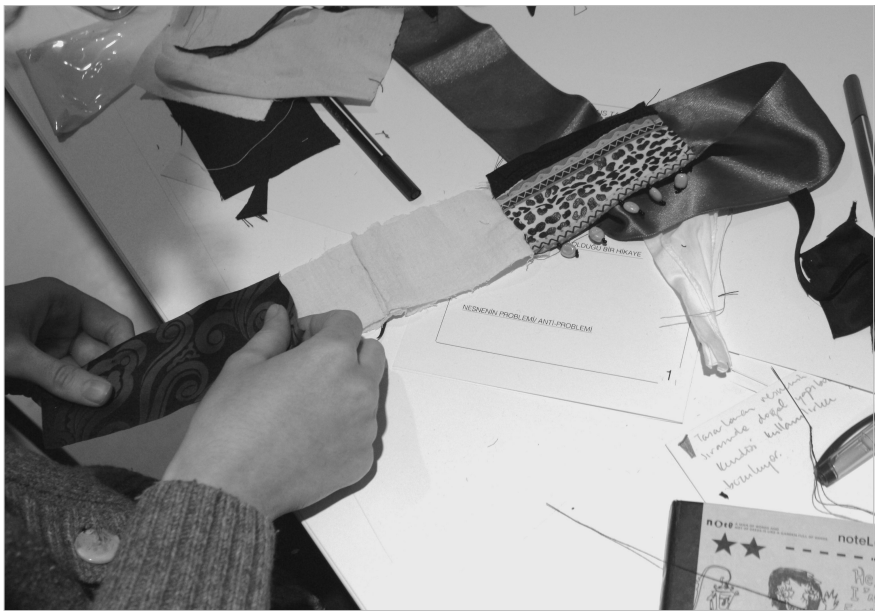

Figure 4.21. *Rainbow* in the making with different patches

By the act of cutting the ribbon up and attaching other different pieces together, the participant aimed to transform the idealisation of monogamy represented in one single red ribbon into the celebration of polygamy or 'playing the field' depicted in multi-pieced belt: *"There are white, yellow, orange, blue, green, brown and black versions. Each number of relationship or intercourse is represented by another colour; in the end, it is the rainbow."* S/he then re-articulated the narrative to *"my wedding day has come. My father asked about my multitude of relationships and I happily answered. He got so proud and hugged me: "Here is my daughter!" All the guests applauded, mom got sentimental. I was happy and ready to wear rainbow."* On one hand, this satiric and exposing narration might raise some controversial questions such as why father remains as the power figure. On the other hand, this new figure of father does not anymore represent conventional hegemonic masculinity, since its domination and authority gets weakened and resigned. From the perspective of queering, the artefact had an effect of irritation both by emasculation and by salutation of its audience.

Similar intention of irritation demonstrated itself in another approach to menstruation. Different from the previous example aiming at visibility, *Hygienic Sandpaper* (Figure 4.22) pointed out another significant prejudices about women's menstruation blood. Giving the definition and function of sanitary pads as *"to prevent menstruation blood from being visible on women's clothes and block the smell of blood"*, the participant used her arduous experiences by narrating that *"one rainy day I went out of a very heavy exam and walked to the bus by getting wet. In the bus, I travelled standing for hours in the traffic jam. After walking ups and downs I finally arrived home and my pad rasped me badly."* However, the problem was not the artefact itself, but the bias and complaints she received from the her partner who did not understand why she was so uncomfortable and uneasy when she was on her period. She problematised the situation as *"pad I wear during my menstruations feels like rasping my genital area all the time"* and proposed a reconstruction for such pads as *"making a sandpaper pad in order not to wear it/to make it unusable"* By implanting a sandpaper on the sanitary pad on the part in touch with the genital area, the participant used exaggeration as a tactic to emphasise the feeling of the actual product, as well as the implication of irritation.

Writing in the object sheet that she *"disrupted the function of the existing sanitary pads"*, the participant stated *"I didn't change its form, just sticked a sandpaper in its same shape, so it became unusable. People who are doom to*

wear these sanitary pads now can convey their feelings, how they feel when they wear them." This haptic aspect of artefacts is significant to consider since, beside their visual importance, tactile features of normative objects for the recusant gendered bodies have also a significant effects on daily activities. It reminds how the Turkish short film *kan-AMA [Bleeding-BUT]*[186] (2013) narrates the issue of menstruation from the perspective of a trans*man whose gynaecological examination becomes a continuous escape due to transphobia and other difficulties in their clinical process. To draw attention to this problem, the film uses the protagonist's relation with tactile and visual discomfort of the blood and how this internal process becomes externalised, materialised and something unsharable. However, this discomfort should not be understood as the discomfort of one's own body and body liquids derived from an alleged 'gender dysphoria', which constantly regards trans*bodies as confined in a 'wrong' body, as in 'man confined in woman's body' or 'woman confined in man's body.' (Göknur 2007) The situation must be read as, instead, that dysphoria is not about being in the wrong body, but being in the wrong system; in a system that render 'one confined in man/woman binary' (Göknur 2007) and render one's physiological liquids as the sign of a socially constructed gender. Therefore, such irritative approaches are sometimes essential to be revealed to the prejudiced eyes that see the world from binary lenses, in order to lessen the burden, at least to some extent, and to speak its muteness up.

Figure 4.22. *Hygienic Sandpaper*

[186] Directed by P. Ulaş Dutlu and Özge Özgüner; https://vimeo.com/106488005 (Accessed April 4, 2015)

Another critique, relatively different from the other examples above, was directed to another important issue in today's feminist, queer and LGBTI+ agenda: the issue of partnership. Being in discussion transnationally, especially in the context of the achievements of LGBTI+ activism and homonormativity as discussed earlier, issues such as queer partnership, parenthood, coupling and kinship occupy a significant place in today's queer feminist politics. In the case of Turkey, besides that same-sex marriage is still not legitimised by the state, heterosexual coupling outside marriage institution is not recognised, either—neither legally, nor socially (Sirmen 2009). Moreover, along side the aforementioned sartorial traditions, heterosexual marriage as the only legitimate form of partnership is also reified by the engagement and marriage rings, as discernible material artefacts, not only as a sign of commitment and belonging, but also as a demonstration of coupling to the public.

Concerned with the monopoly of heterosexual marriage, one of the participants played with the *Engagement Ring* (Figure 4.23) as a representation of ownership in monogamous coupled partnership. While keeping one of the rings around a finger as it is, s/he turned another pair of the ring into a leash that could be twined around the neck, where one of the couples had an overt ownership, dominance and control over the other. The participant explained it as *"rings are objects that approve couple's relationship to each other and to other people both orally and materially. Here rings are juxtaposed hierarchically according to their visibility and loyalty."*

Figure 4.23. *Engagement Ring* for finger and neck

Being rough and excessive, the artefact aimed to disturb the normalisation of such partnerships while exposing how they reinforce the intimate forms of power relations. By reformulating the function and the meaning of the artefact, the participant also suggested that the pair of rings *"exposes the tension between couples due to their gender/sex difference. According to agreement between couples and their desire of showing themselves, they decide whom will wear which one (the ring or the leash)."* While it ironically touched upon the implicit hierarchies between couples regarding their gender and sexual roles, the new material reconfiguration questioned the role of consent in this hierarchy, as well as its phycological, mental and material ramifications on bodies.

After the workshops, each participant presented one's de/re-configured piece and articulated it within the scope of our previous discussions, mainly from—but not limited to—the perspective of gender, sexuality and materiality. In this part, everyone reflected on each other's work, posed questions, reconnected some unmentioned aspects to the main subject matter and problematised some of them. This collective revelation, once again, enhanced the process of unfolding and unravelling sartorial practices and relinked individual stories with the common experiences. In the next—and last—section, I will reflect upon this process, within its promises, conditions and limitations. Since critical self-reflexivity plays a crucial role in queer feminist research in terms of "extending discussions of embodiment" and putting the researcher in "multiple subject positions" to judge her/his own study (Bain and Nash 2006, 100), I embraced this approach throughout of this research. It not only enabled me to situate myself, my role and the emerging knowledge during the practice, but also to discern the shortcomings, critical moments and strengths in it. Below are some reflections regarding the process of workshops which helped me develop the following theory-practices accordingly.

Reflections through the Looking-Glass

The foregoing workshops were the initial endeavours of uncovering and de/re-configuring the bias in material practices—in this case sartorial ones—through a collective, non-practitioner and non-professional stance. To do that, participants and I embarked on following "the things themselves", since the meanings of them were "inscribed in their forms, their uses, their trajectories." (Appadurai 1986, 5) Therefore, we opted for some directions to follow and

characteristics to be de/re-constructed as *functional, symbolic-aesthetic, daily use, semantic-cultural* and *narrative component*. Through such 'modification and disruption of these elements', in the words of the design and craft scholar Kristina Niedderer (2006, 10), we envisaged "to break through patterns of perception and preconception." Moreover, these features of artefacts changed in many different ways. While some of the deconstructed artefacts lost their functions, some others reversed the idea of dysfunction and some others exposed their malfunction. Every single modification on one of the traits simultaneously culminated in change in another aspect. For instance, as the perception of aesthetics could not be detached from its social and political drives, any alteration in form would affect its cultural meaning; thereby its narrative. Also, in order to analyse the remade artefacts and figure out the ways of queering, I adopted certain thematic lines as *disfigurement, disclosure, reversal* and *irritation*. However, these designations were neither fixed, nor entirely separated, but all interlaced and connected. For example, while an artefact that was examined in the context of disclosure inherently dealt with the notion of irritation, a functionally deconstructed artefact was also semantically modified. This scheme of designation did not serve as a strict categorisation to set new rules and to fit the outcomes in. It rather gave me means to formulate my understanding of what kind of potentials and possibilities we might have in reconditioning artefacts and transposing stereotypes, accustomed identity performativities and 'seemingly stable systems' that deem non-normative bodies as *others* (Roberts 2011).

Apart from the preceding concepts I embraced, there were several other common attributes of the artefacts which were inherently part of their intention and *modus operandi*. For instance, queering, both as an approach and as an act of re-materialisation, has been used satirically in spite of its weighty content and implications. Humour, as an integral part of gender resistance from artistic expressions to popular culture, has been one of the ways to deal with brutality and violence of heteronormativity and to resist against the heteropatriarchal discourse with which hegemonic power cannot tackle (Castagnini 2012). Not surprisingly, in the workshops, humour and satire appeared in almost all of the artefacts both discursively and materially.

Another common ground was a crucial one: Although the discussions between participants expostulated about fixed gender roles, normative sexualities and what queering would implicate in terms of transcending binaries, most of the artefacts were shaped around dichotomous man/woman gender roles. This sit-

uation brought about a critical question to ponder: How is it possible to talk about 'beyond identity dichotomies' and queerness in a society that is still confined in strict gender roles? When it comes to material representation of sexuality and gender identity, even the participants identifying as queer, gay, lesbian and genderqueer chose to deconstruct things that were strongly related to hegemonic masculinity and men's privilege position in society.[187] In the meantime, even though some of the examples were related to the other intersectional identity issues such as class, religion and age, they were not overtly articulated, since intersectional and postcolonial discussions take place mostly in the academic domains in Turkey, and very seldom in activism. For instance, as I touched upon earlier, the practice of [un]veiling—and its connotations to secularity and modernity—has been one of the most prominent issues in the political agenda of Turkey for almost a century, while 'headscarf', as a politically and socially charged material artefact, has been one of the most controversial and widely discussed sartorial practices (Yeğenoğlu 2011). This particular artefact has been the hallmark of the societal segregation and of the dichotomous politics of modernity/backwardness and secularity/bigotry, across different identities. However, while the symbolic function of veil was brought about by the participants (i.e. in the marriage context and in discussions), headscarf as the prevalent sartorial artefact remained unaddressed, as it is still considered highly delicate matter, like a spark next to a powder barrel.[188] But, rather than a predicament, it can be a good sign that material subversions of the artefacts did not fall into yet another normative trap, but stirred subjective explorations, context-specificities and individual interests.

On the other hand, I am cognisant that answers depend on the kind of questions that are posed; thus it is important to be self-reflexive about it. Since in the text of the open call—which emerged in the early phase of this research—my emphasis was centred more on gender and sexuality, it might have been affected the approach of the participants, too, seeing socio-material structures

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[187] This point can be connected to what Afsaneh Najmabadi (2006; 2015) propounds, as I mentioned in earlier chapters, in terms of reception of queerness, gender identities and sexualities in non-Western contexts, which might have different perceptions and priorities about how power relations operate.

[188] To see the conflictive nature of this issue, one can read this reflective essay (in Turkish) on intersectionality, discussed in relation to Turkish/Kurdish, veiled/unveiled and secular/religious feminisms and LGBTI+ struggles, aftermath of the Gezi Revolts blasted in Istanbul in 2013: http://www.5harfliler.com/gezinin-basortulu-kadinlarla-imtihani-veya-turkiyede-beyaz-feminizme-bir-bakis/ (Accessed September 6, 2015). What is more interesting than the essay is the comments below the text made by various—mostly feminist—woman commenters each of whom reacted to the discussion differently. While some of them cynically rejected the possibility of adapting intersectionality into Turkish context, some gave a chance for solidarity amongst different feminisms and some harshly criticised the political exploitation of religion by condemning the materiality and visibility of headscarf itself.

from the *heterosexual matrix* viewpoint than a decolonial and intersectional one. Although during the discussion sessions, we touched upon various forms of identity-based oppression and complexity of power relations, both the primary examples and the insufficient number/variety of materials provided in and brought to the workshops limited the physical enactment of reconfiguration. Nevertheless, such shortcomings, including the preview of semantically and culturally loaded artefacts that would direct participants into certain sartorial practices than others, were evaluated after the workshops and used as a guidance for the following actions. In a similar vein, after the first workshop, Ceylan and I arranged a meeting between us and assessed the unfruitful parts and made changes for the second workshop. For instance, due to the different rhythms and practical abilities of the participants, in the first workshop some participants finished their artefacts and left the space before the others. This incomplete session without a proper final presentation prevented us from sharing and reflecting on each others' works, whilst it enabled us to understand how important it was to conclude the workshop with final remarks. This point was also coherent with the aim of the workshops, as not re-creating a certain form of 'queered artefact', but serving as an experiment for material and discursive undoing. With this respect, we finalised the second workshop with the emphasis on individual presentations, by analysing how the problems participants underlined are rooted in our material culture and how important is to act against them.

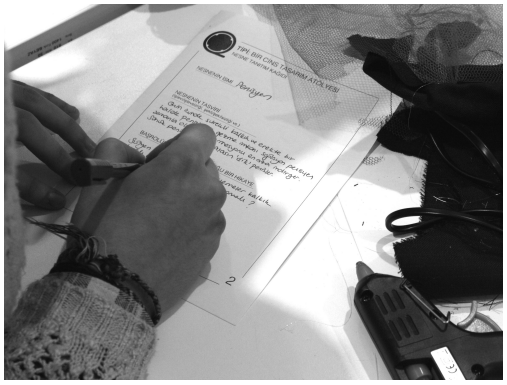
If we turn to the practice part, since there was a very few designer's intervention in the process of *un*making, along with the limited material sources, the finishings of the artefacts cannot be considered as 'clean' in the design parlance. But, it reflects the visual disobedience of queering in the way of questioning polished and over-aestheticised design products whose value and quality were determined by trends, mastery and market. This form of 'low practice' intentionally functioned as strengthening the content. Not to reach an expected designer aesthetics was both a reason and a consequence of opening up the workshops for non-practitioners. In the end, since the artefacts did not hold any intended use as finished products, after the workshops I did not keep the artefacts for a memorial archive or collection, but asked participants to decide the future of their own deformations. As elaborated in the previous chapters, in accordance with my role not as a moderator nor an expert in the workshops, my intervention to the process of making after the discussions was fairly tentative. Ceylan's and my 'designerly skills' (i.e. familiarity with matters, hand-

works and sketches) stepped in when asked (i.e. questions about certain fabrics, how to buckle them, how to dissemble them and how to use some connectors like hand stitchers). The importance was rather on the idea of *un*making, how participants could reflect their critiques on the artefacts which would become "the embodiment of its maker's expressive thought." (Nimkulrat 2013, 13) I confirmed the importance of this act when I revisited the audio and video recordings, through which I realised how intensely the process of making ensued (Figures 4.24, 4.25, 4.26, 4.27) and how participants dedicated to their own reenactments without any self-constraint unlike the beginnings of the workshops.

Figures 4.24, 4.25, 4.26, 4.27. Some captures from the process of making

As stated clearly in the invitation and previously in this chapter, the workshops were open for non-designers or non-practitioners in order to approach to artefact-making process and queering process from the side of LGBTI+ individuals, queer activists and people against heteronormativity, instead of 'designerly' trained professionals having certain mindsets about materiality. Nevertheless, in the workshops, some of the participants were junior product design students who were familiar with design methods such as problem-defining, brainstorming, sketching and materialising, whilst non-designer participants took more time to materialise their ideas, and mostly not visualise

them at all. Although I had some concerns about their participation prior to workshops, in the end neither conceptual nor material creations by design students differed from the others' remarkably. Without strictly dichotomising, I would say that they were more in the realm of activism than design. Even though some of them took less time to get to the point of problematising and mind-mapping compared to the participants from other fields, when it came to the act of queering which was out of the margins of the taught aesthetics, functionality, efficiency and saleability as the basic criteria for design objects, their pieces were not particularly outstanding than the others. Furthermore, the discussion session, the *Object Sheet* (Figure 4.28, 4.29) and A3 papers to sketch gave different media to all the participants, design students and non-practitioners, so that each of them could articulate their ideas through verbal, textual, visual and material means.



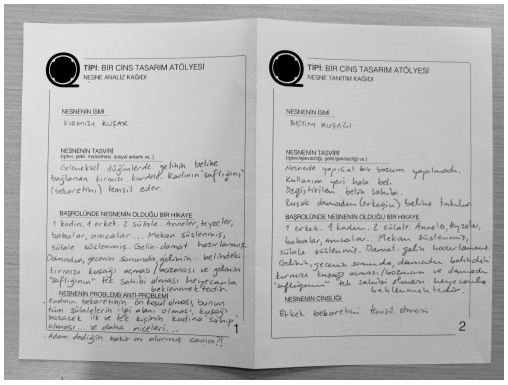


Figure 4.28 and Figure 4.29. Some examples from the object sheets.

Apart from the creation part, the discussion sessions were equally insightful and engaging. After the discussions were set on a harmonious deliberation instead of a unidirectional speech or strict dialogues, participants started conversing among each other and touched upon many important matters, as a form of discursive deconstruction.[189] For example, some of the issues were related to the identity creation and the need to belong to certain groups, both of which are reinforced by garments, accessories and attires in everyday life within subcultures in particular, as I mentioned in the beginning of the chapter. One of the participants stated:

> "There are many determined things. 'Who will wear what' is defined and we cannot make other decisions about them. Or for example, I see that even in the queer communities that have different sexualities and sexual orienta-

[189] I will enlarge upon the issue of discursiveness in Chapter V.

tions absorb the heteronormative fashion and styles. Just as a man and a woman display themselves in certain ways, I, as a queer or trans person, have to dress up in the same ways they do when I go to my workplace. Or if I'm an effeminate gay, I similarly wear skinny pants that signify my orientation. In each society and groups, such fashion exists even though they change over time. Ok, design determines our sexuality and representation, but after that we start determining those design choices as well…" (Deniz Audio Recording1, 00:37:20)

This question continued with the following conversation among various participants:

C: "Or what you'll have to choose is already determined…"

E: "It is about subculture and this subculture needs to define its own milieu. You start creating signs and codes on yourself. When you go to a gay bar, you need to display your orientation and choice."

O: "For instance, it has been fashion recently that gays started folding their trouser cuffs, I don't know why…Probably from commercials, fashion… Maybe it's not about only gays…"

T: "Back then, straight guys didn't wear coloured pants. For instance orange jeans…It was a big thing. My friend once wore it and was judged brutally, but later it became normal."

E: "I also think about (Turkish) salwar. It was not so welcome in urban life before, it was considered rural and eastern. But through hippies and bohemia, it became cool.

A: "I think two years ago *Zara* made a creation of salwars […]"[190]

O: "It seems like this: Several alternatives are offered to us and we choose the ones we feel closest to and embrace our identity. But of course, if we were freed to make our own clothing, there would create definitely more alternatives and diversities."

E: "Or if I don't feel any identity or belonging…"

O: "I meant this; as if objects direct us to choose certain identities. Although we don't feel any urge for it, when we start seeing the ways they are used and people's usage habits, we start skidding into that direction." […]

[190] This is also related to the issue of 'cultural appropriation' and commodification discussed earlier.

A: "It is also about the feeing of belonging: to a group, to a society; the feeling of attaching to any of these. If I want to belong to this population, I have to do something this population wants to see on me, so I buy things accordingly. Today I feel more feminine and I want to put on make-up and high heels; next day I feel more masculine and I want to cut my hair, etc. So, such alterations disrupt your belonging and people start stigmatising it: "What happened to you?" "What's the matter with you?"…So, the main place that you feel belonging to become the place of exclusion for you. But all of us do it. If we see someone in the bus with the wolf ring, we think that he is a fascist partizan [in Turkey]. Or dressing black and having long hair, we think they're headbangers or metalhead just because they also have to belong to those groups with such presentations."

D: "But maybe we should discuss about it. Why do we have to belong to somewhere? I am lesbian today, tomorrow I'm with a man, am I bisexual? Tomorrow I don't want any sex, am I asexual? Do I have to be a part of a group?" (Audio Recording1, 00:38:32)

I quoted this short excerpt to exemplify the overall flow of the conversations and to emphasise the importance of the discursiveness in the process of unfolding. The participants raised the same sort of questions I have been pondering on for many years during my investigations around politics, gender, sexuality, identity, design, art, aesthetics and resistance. Debates during the workshops took place in a way that the participants were reacting to each other actively in a supportive, but sometimes an antagonistic way. Thus, there was neither inclusion/exclusion nor imposition for the involvement. Furthermore, acting according to the codependence of discursiveness, embodiment and performativity, participants enacted their discourses by performing the artefacts on their bodies and elaborating them further though their bodily movements (Figure 4.9, 4.10, 4.14, 4.23, 4.30, 4.31). The motive behind this performance was similar to what Maja Gunn (2015) argues in her discussion about performative design research and clothes as:

"[p]erformative acts (and the study of such acts) offer the potential to understand bodily experiences, as they include different parameters, such as context, movement, interaction, gaze, perception, play and communication with others." (131)

Therefore, by this act, while the reconfigured garments had not had any attributed meanings beforehand, they gained performative features on the per-

forming bodies as manifestations of their underlying discourse. Also, design, conventionally considered as surface making, became the corporeal meaning making, by 'confusing the relations between surface and depth.' (Halberstam 2012b, 26)

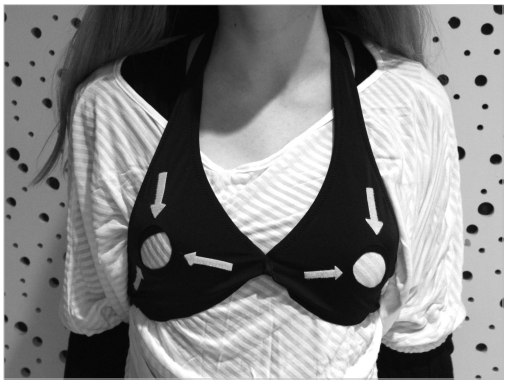



Figure 4.30 and Figure 4.31. Participants performing some of the artefacts

The last but not the least aspect was Ceylan's facilitation as a crucial contribution to the workshops. Not only before and during the processes of preparing materials, stimulating the discussions and helping to the participants in their process of making, but also after the workshops she helped me reflect upon the outcomes and the overall practice. She both pulled me out to look at the processes from distance and put her own critiques which was almost as a mirror of myself, like seeing the entire event through a looking-glass. Beside Ceylan's support and my own foregoing and tacit reflections, the feedback from participants was also very important to understand the impact of the work. With few exceptions, each participant gave me their appreciations and gratitudes at the end of the workshops, by commenting on the importance of such research. Some of them stated that they extremely enjoyed the whole process, while one of them stated that it was such a great experience that we should make it once in a month (Ömür Audio Recording1, 00:23:00). This reaction strengthened my motivation to move further.[191]

To conclude, the core fulcrum of this part of the research addresses that wearable objects as bodily artefacts we perform, enact and embody in everyday life mostly corroborate the existing power relations, segregation and discrimina-

[191] It is important to recall that three months after these workshops, *Cins Arı* student association informed me via e-mail that they were going to organise a four-day *Pride Summit* in their university, consisting of panels, film screenings and discussion forums where they also included a *Queer Design Workshop*. The contact person of the association told me that one senior and one junior product design student was going to facilitate the sessions with the inspirations and insights from the *Q-Tipi Design Workshops*. It was valuable to see this follow-up by young activists, as an expansion of the subject matter from the materiality viewpoint, a point that had been ignored and dormant for a long time.

tion via reiterating certain stereotypes and status-quo. Whilst to enunciate such relations through theorisation and unpacking is crucial, hands-on actions are also significant to conceive the dynamics of making as design*ing* and unmaking as queer*ing* the materially driven problems ingrained in society. The workshops in question, therefore, were the first exploratory practices of my theoretical framework revealing how sartorial practices are part of the greater material power and politics, and how they can be read, intervened and disrupted through different strategies, especially by the bodies who are directly inflicted by them. The two workshops played an important role in this research in terms of detecting our bleeding wounds and understanding that it is not about curing the surface of the wound, since the problem is deep inside of the organism. Hence, this practice was an enquiry for finding different places, causes and types of the wounds and attacking them in every possible way. Although to claim that such practices can vanish the entire problem and make a great change for injustice is excessively optimistic, I assert that it is urgent to keep posing questions and circulating alternative forms of counteraction for survival (Rand 1995). With this urge, the next chapter will turn to another wound; to language and discursiveness as yet other *designed* phenomena to be scrutinised and problematised within the context of the body, performativity and materiality.

V. DISCURSIVE RE-CONFIGURATIONS

In the previous chapters, I occasionally mentioned how the bodies are segregated through material constructions and their daily reiterations. This performative aspect of materiality, however, includes not only the tactility, but also the speech acts. Therefore, entering the second action thread of the research, in this chapter, I focus on language, or namely discursiveness[192], as the other complicit side of this construction and its tenacious and reciprocal relation to corporeal materiality. In order to flesh out how discourses and words partake in shaping our identities, hand in hand with matters, I will put particular emphasis on *binarism*, as a dichotomous system of thinking and acting, that governs and continuously segregates our bodies and worlds we live in. By doing that, I will strive to discuss how such historicised and rationalised segregation, as a part of the bigger project of modernity, colonialism and capitalism, has been both materially and verbally orchestrated and deeply embedded in our daily lives.

On the other hand, both the notion of discourse and the use of language, which inhabit an immense body of knowledge from philosophy to sociolinguistics, far exceed the extent of this research. Hence, in order not to digress from the intersection of design, queerness and binarism, I situate my approach by distinguishing it from cognate studies such as semiotics, semantics and rhetoric, yet centre upon *material-discursiveness* (Barad 2003) as a critical concept I adopt for my interpretation and intervention. After that, I turn to the action side of this subject matter entitled *XYZ-Abinary Workshop*. In this part, I enlarge not only on the site- and context-specificity, process and methods of this exercise, but also instantiate how dichotomously constructed words can be materially and discursively deconstructed. In following, by looking at the process and the outcomes, I analyse the potentiality of such approaches for understanding and re-learning non-binary materialities and ways of being.

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[192] To clarify in advance, with discursiveness, I do not refer to other meanings of the word, but to "relating to discourse or modes of discourse" (Oxford Dictionary http://www.oxforddictionaries.com/definition/english/discursive. Accessed May 3, 2016)

Materialisation of Binaries, Segregation of Bodies

Either VS. Or: Binarism through Language and Discourses

In Chapter I, I introduced how the binary construction of gender, sexuality and identities has been a central subject matter in queer theory and how decolonial and intersectional feminist theorists have been unfolding it as an ongoing phenomenon of coloniality. I also briefly mentioned how material practices are first-hand agencies in reproducing these binary regimes—as I will expand in the next sections. Here I take one step further and argue that materiality cannot be orchestrated merely by on its own, but it is enunciated and performed through discourses and the bodies. I claim that binarisms are [re]produced materially, discursively and performatively *at the same time*, in an intertwined temporality. Thus, in this section I will draw attention to discourses, thereby language, that ascribe meanings to them. This linguistic sense-making process, yet, should not be seen as subsequent to material constructions but sometimes prior, sometimes concurrent in the performance of these fabrications. In other words, it is a sisyphean task to trace whether the words and denotations came before the designed things or things were uttered after they were materialised; or this process happened while both parties were being performed simultaneously.

To exemplify it, we can simply think of the moment an embryo falls in a womb: the very first binary utterance comes with the question whether it is a boy or girl. Once the foetus is designated by either of these biologic sex categories, all the material constructions around it from cradles to diapers, clothes and toys take the shape of pink or blue. This pink-blue opposition is not a mere representation of pure colour codes but an embodiment of gender roles and presentations—immersed in every single garment, toy and furniture —that will compel neonates to shape their pre-chosen gender identities accordingly. This predetermined, dichotomised and materialised sex and gender categories are in turn maintained to be enunciated verbally insofar as turning into the question for another embryo whether it is a boy or girl. And it goes on. Although I commenced and finalised this cyclic process with a linguistic articulation, it is not a precursor to materiality, not to gender and sex. That it is asked whether it is boy or girl signifies the premise of biological dimorphism in our lexicon. Besides, it is possible to 'authenticate' this dimorphism through design apparatuses such as ultrasound devices.

Moreover, there is already predefined normativity of pink/blue which commands the market and makes almost impossible to find its derivatives for the infants, even today's relatively 'gender-sensitive' industry. Nevertheless, such a vicious circle is significant to illustrate the embedded materiality of language, discursiveness of the artificial; and hence, the significance and performance of them.

Language, within its knotty systems of sense-making, interpretation and communication, has been a significant research area during the twentieth century, as the era of "linguistic turn." (Rorty 1967)[193] Notably, from the identity viewpoint, intersectional and decolonial thought has expounded how language has been an active agent of imposing colonial epistemologies (Fanon [1967]1986; Quijano 2000; Mignolo 2007) and how the Western and Euro-American lingua franca is still "a tool for gatekeeping and maintaining an unequal geopolitics of knowledge", not only within academia, but also in everyday encounters (Kulpa and Silva 2016, 140). Chinese cultural critique Rey Chow (2014) stresses that the hegemony of the language is not a bygone phenomenon that was once obtruded upon the colonised by the coloniser, but an ongoing state of affairs in postcolonial era that still witnesses unequal distribution of knowledge and unbalanced 'gift of the gab'. Reproducing the relations of domination, language "is also a medium of domination and social force", which "serves to legitimise relations of organised power." (Habermas [1967]1987, 259; quoted in Wodak and Meyer 2009) In his critique of language's complicity in shaping our flattened way of understanding the world, the design scholar and artist Nick Sousanis (2015) similarly stresses that

> "[l]anguages are powerful tools for exploring the ever greater depths of our understanding. But for all their strengths, languages can also become traps […] *The medium we think in defines what we can see*." (52; italics mine)

During the second-wave feminists' endeavours, this oppressive and hegemonic medium has been unfolded by gender activists and scholars who examined the dominance of male voice in language. The subject later expanded towards the junction of language and sexuality as a growing area of study over the past

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[193] This linguistic turn mostly covers Western philosophers and linguists such as Ludwig Wittgenstein, the semiologists Roman Jakobson and Ferdinand de Saussure, the poststructuralists such as Jean-François Lyotard, Roland Barthes, Claude Lévi-Strauss, Judith Butler, Jacques Lacan, Julia Kristeva and Jacques Derrida. For many people, nevertheless, linguistic turn dates back and still has strong ties to colonialism. For a political and poetic approach to it, see *La Frontera/Borderlands* (Anzaldúa 1987)

thirty five years, especially in sociolinguistics (Levon and Mendes 2016). While early research have mainly explored how language, gender and sexuality are constructed via heteronormative assumptions, as well as how sexuality emanates from linguistic practices; most of the works have concentrated on putting on record how gay males and lesbians of particular communities use language and jargons—differently from straight people (Davis, Zimman, and Raclaw 2014; Levon and Mendes 2016). The investigations included "how the distribution of discrete linguistic features—be they phonological, morphosyntactic, lexical or discursive—participates in the construction and perception of social meaning." (Levon and Mendes 2016, 2)[194] Eventually, through the rise of the third wave feminism and intersectional thought, studies on language, gender and sexuality started to welcome various linguistics forms performed by people of different race, class, nations and ethnicities (Davis, Zimman, and Raclaw 2014). This expansion brought about the ventures of deconstructing dichotomously built categories inflicted through language (Bing and Bergvall 1996). Eventually, it paved the way for *queer linguistics* which has presented "a fundamental challenge to the assumption that binary systems for categorizing gender and sexuality are natural, universal, and indisputable." (Davis, Zimman, and Raclaw 2014, 1)

For instance, the work by Oyéronké Oyewùmí (1997), as I already discussed in Chapter I, positions the non-hierarchal social organisation of Yoruba culture also as a linguistic examination. Considering language as playing a fundamental role in constructing social identity, she states that language "represents major sources of information in constituting world-sense, mapping historical changes, and interpreting the social structure." (Oyewùmí 1997, 32; quoted in Bakare-Yusuf 2003, 2) Yoruba's non-gender-specific and non-hierarchal status give us a clue about the possible non-binary and non-

[194] There are significant studies on language and sexuality: *Gayspeak: Gay Male and Lesbian Communication* (Chesebro 1981); *Language and Sexuality: Contesting Meaning in Theory and Practice* (Campbell-Kibler et al. 2001); *Language and Sexuality* (Cameron and Kulick 2003); *The Handbook of Language, Gender and Sexuality* (Ehrlich, Meyerhoff, and Holmes 2014); and *Lavender Linguistics* (Leap 1995). My interest, nevertheless, centres on their binary constructions and direct relation to design and materiality.

Western use of language and its reflections in social reality.[195] This call for a non-binary sensibility of the world does not serve to attack dualities merely, but their supremacy-based orders. If we hark back to the earlier example, to titivate girls and boys with pink or blue would not have amounted to anything problematic if pink toys, along with their domestic functionalities, would have been overtly associated with femininity, shallowness and polish. Besides, the very verbal articulation of 'whether boy or girl' would not have given any harm, if the anatomically non-binary newborn bodies would not have been mutilated, and if they have not been directly linked with performing as man or woman and excluding the otherwise. These binaries and their attributed meanings cannot be considered as sporadic, but they are reproduced in our daily performances; thus we should be careful about our own [un]conscious contributions to their reiterations. As Najmabadi (2006) warns us,

> "If even the words we use have a multilayered genealogy of meaning, we can ill afford to lose sight of how our historical narratives have contributed to a re-naturalization of sex and binarization of gender." (13)

This naturalisation process through performances leads us back to the theory of *performativity*. It is not a coincidence that the concept of performativity derived significantly from the philosopher John Austin's (1962) theory of *speech act*, or more specifically *performative utterances,* which refers to the performative characteristic of language and words which do not function as mere descriptive or passive elements, but make, do, render and change the reality they allude to. Austin claims that to say something means to do something. In other words, he suggests that "words are instrumentalised in getting things done." (Butler 1997, 44) Butler (1990; 1993a) develops this statement further by purporting that to say and to do something actually to become that thing. Furthermore, in *Excitable Speech: A Politics of Performative*, Butler (1997) talks about 'linguistic vulnerability', 'linguistic survival' and 'words wound' as combining "linguistic and physical vocabularies", as well as that "language can act in ways that parallel the

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[195] On the other hand, the publisher Bibi Bakare-Yusuf's (2003) critical review of Oyewùmí's work is an important alternative reading. Bakare-Yusuf discusses that it is not convenient to regard language as the direct reflection of social order. She stresses that Oyewùmí overlooks the gap between what language represents and what happens in daily life, such as that the lack of the word 'woman' as a gender category would not mean that females do not undertake the childcare, domestic tasks or other gendered roles (Bakare-Yusuf, 2003). While I second Bakare-Yusuf's in-depth analyses, the gap in question is exactly the point, I claim, where materiality steps in. Although between languages and social practices there are always refractions that make their direct translations impossible, other meaning-making agents intervene within this ruptures, such as designed things and our material bodies.

infliction of physical pain and injury" especially in the context of hate speeches and verbal assaults (Butler 1997, 4). Such hate speeches and insults are what queer folks and people on the fringes suffer from, as formidably as physical attacks. Sedgwick (2003) goes further and argues that performativity occurs not necessarily via overt enunciations,[196] but also through other implicit phenomena that are embodied in actual words—such as materialities. By disavowing the dichotomy between linguistics and nonlinguistic, Sedgwick (2003) not only touches upon the slippery and non-binary characteristics of queer performativity, but also highlights the shifting balance between words/things, language/design and discourses/materials, as I will clarify in the following sections.

Dichotomisation by Design, Design by Words-Things

As discussed in Chapter II from the disciplinary viewpoint, I argue that material practices directly implement certain ideologies into [corpo]realities by physically dividing, categorising and controlling bodies by creating systems of inclusion and exclusion, just like the power of languages mentioned above. It means that design is the first-hand materialisation of the colonial biologic sex dimorphism and binary gender-sex system; and both constitutive of and constituted by hegemonic sexual politics. Design, thereby, is both managed by this dyadic mode of thinking, and in turn, manages back the material world and the bodies in it accordingly. In the recent decades, some design scholars have been bringing this discussion into the design context and drawing attention to how design is a direct agent in reconstructing this continuous segregation and the system of inclusion/exclusion and privilege/oppression (Fry 1995; Escobar 2015; Fry, Dilnot, and Steward 2015). They stress that binary divisions have been "at the very heart of the Enlightenment tradition" upon which Western thought has systematised and standardised itself (Fry 1995, 206). Therefore, design, as "materialisation of Enlightenment" and modernity, is not exempt from reproducing and performing these divisions, yet resides at the very centre of this dualist organisation (Fry 1995, 207).

This dualism can be seen not only in design's historical ground and professional emergence, but also in its very defined constitution. For instance, de-

[196] i.e. 'I apologise…', 'I bequeath…', or 'I pronounce you husband and wife' or 'I sentence you to death'.

sign scholars frequently explicate design as the "conception and planning of the 'artificial'" (Margolin 2002, 107) and position this artificiality in opposition to the 'natural'. Underpinning this dichotomy, in his oft-quoted article *The Sciences of the Artificial,* the political scientist Herbert Simon (1988) makes a further distinction between natural sciences whose object of inquiry is nature ('how things are') and the sciences of artificial whose object of study is human-made things ('how things should be') (Margolin 2002). This view corroborates the dichotomisation of nature and culture, which, in the words of the feminist design historian Judith Attfield (2000, 13) distinguishes a tree from a chair by ascribing a pivotal role to design in cultivating society through cultural artefacts with an anthropocentric vision, as "the touchstone of modernity." Attfield (2000) also reckons that the very conventions of design studies as a discipline have been established on good design and bad design dichotomy. Furthermore, as the literature scholar Fiona J. Doloughan (2002, 58) stresses, the qualification and critiques about design research have mostly centred on the dichotomies "between process and product; form and content; 'creativity' and 'rationality'; argument and narrative; and 'scientific' and 'humanistic' traditions", as well as theory and practice. She pointedly argues that "the structuralist legacy to the academy, a framing of ideas and arguments in terms of binary oppositions, dies hard." (Doloughan 2002, 58) Also, considering design as a part of a greater techno-ecology, one can see how the process of industrialisation and manufacturing intensified polarisation into acrimonious *logical dichotomies*. It "entails the analytic use of dichotomies, e.g., between work and leisure or paid and domestic labor, that seem natural to one class while failing to apply, or apply in the same ways, to underprivileged classes." (Bardzell and Bardzell 2011, 679)[197] In short, whether in instrumental, professional, academic or disciplinary level, design consists in binaries; and reproduces them corporeally, socially and politically through the materiality it yields.

To understand the kinds of dichotomously designed materialities that reproduce and reinforce segregation and oppression of queer bodies directly or indirectly, we can think of, for instance: *Spaces* divided into zones as public/ private that divulge, violate and deprive non-conforming bodies from being in or using certain venues such as public restrooms, bathhouses, prisons and hospitals; *Garments* that let people to be labeled according to their public appearances as feminine/masculine, straight/queer, cis/trans as well as

[197] Unsurprisingly, leisure and domestic labour have belonged to feminine-female-woman-heterosexual-mother whose works were considered as not valuable as the men's machinery.

oriental/occidental, wealthy/indigent and that make them victimised or 'rescued' due to their religious attires; *Objects* regarded as either kitsch or modern with a fixed understanding of functionality and aesthetics; *pharmaco-pornographic technologies* (Preciado 2008) that 'amend' intersex, trans* and female bodies towards 'normalcy' via surgical operations, hormone regulations, reproductive controls, aesthetic impositions and body modifications to make them fit in one side of the binary; *Sites* that segregate territories to govern and purify both lands and bodies via creating legal/illegal status which lead precarious human trafficking and body flows and decide who has right to live and who deserves to die (Mbembe 2003); *Documents* as compositions of legal, juridical and material forces such as ID cards in which the very female/male binarism constitutes the backbone of the use of institutions such as schooling, marriage and citizenship (Preciado 2013b); *Digital apparatuses* and *cyber platforms* where bodies that cannot fit in the 'normalities' can be tracked, recorded, criminalised and surveilled. The consequences of such practices depict not only how form-giving operates as norm-giving (Jahnke 2006), but also how design consolidates the polarisation in society.

However, to go back to my initial argument, no such designed materialities can be oppressive *per se* without the bodies that design, enunciate and perform them; hence they are reproduced through/as *things* and *words* at the same time. Although opposing *words* and *things* is yet another paradoxical phenomenon of the Western modernity, philosophy, science and law, they have never been disconnected, but always have a reciprocal and interdependent relationship (Appadurai 1986; Krippendorff 1998). That words are not directly visible in materials do not mean that things are freed from them and their meanings. Most of the designers take the aforementioned oppositional formulas for granted and their decision-making process are affected by these things. For, the designers' drive, motivation and process of making an object is never *a priori*, yet their value system is not a *tabula rasa*. Following certain doctrines, societal constructions and norms, the design practitioner is also charged with dichotomously constructed discourses which are eventually reflected in materials (Bratteteig 2002). For instance, a designer's own verbally articulated and binary social codes (i.e. man/woman, feminine/ masculine, strong/weak, cool/kitsch, poor/wealthy) pave the way for their materialisations (i.e. sharp/amorphous, square/circular, muscular/curvy, pink/ blue, black/white, transparent/opaque) which reshape the segregative heteronormative culture back—as a vicious circle.

It is an intertwined production of words-things in and through our bodies; a reciprocal act in which objects that are "distinguished, named and classified through language." as well as language that is exercised through the use of objects (Krippendorff 1995, 171). Moreover, this act of 'languaging', as "a way of designing our practices of living" (Krippendorff 1998, 6) is strongly connected to the other akin acts such as gendering, designing, performing and eventually queering as the activity of undoing (see Chapter III). This performative characteristic of language, which transforms itself from a passive instrument to a repetitively executed deed, functions as an inherent part of the bodies that perform it. Similar to the material artefacts (things), we constantly inherit and embody languages (words) in our everyday performances. As a result, language and materials play a significant role in constructing our values and identities within their strong correlation. Naming, characterising and assessing the artefacts with words, for instance, are other substantial evidence of this relationship in the way how languages charge things with certain meanings and connotations which in turn define our beings with embodiments.[198]

It is important to note that many design scholars have been working on the relationship between language, meaning-making and design.[199] One of the practitioner-scholars who both theoretically and practically reconciled words and things is Nick Sousanis. His dissertation book *Unflattening* in the form of a graphic novel is a defiance itself towards the supremacy of text over things or, in his case, visual materials. He explains that the flattened way of thinking and valuing knowledge has not only been dichotomised into words and images, but also belittled the legitimacy of the image as a 'serious' mode of conveying

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[198] In her personal diaries, American writer Susan Sontag reflects on the relationship between artefacts/materials, language/words, performances/performativities and sexuality/identity aptly by questioning: "*'Fagotage'* (n.)—botch, ridiculous way of dressing; *'Fagoter'* (verb)—to dress (a person) ridiculously. Is this where *'faggot'* comes from?" (Sontag 2002, 22)

[199] Some design theorists focus on *product semantics,* as the "study of the symbolic qualities" of the artificial in "cognitive and social contexts", as well as on how design discipline can have a discourse (Krippendorff 1995,156; 1998). Some study *design rhetorics* that investigates the communicational and persuasive characteristics of designed things that have their own language (Buchanan 1989). The others investigate the performative aspect of design objects and use language-games as a design method to explore the meaning-making process of the users (Ehn 1988; Stuedahl 2002). However, most of these studies do not unravel the detrimental impacts of such linguistically charged design objects on bodies; moreover keep categorising the "operational meanings of the objects" into "fast/slow, expensive/cheap, active/passive, attractive/repulsive" (Krippendorff 1995, 163; 172) or "playful/serious, friendly/unfriendly, natural/technical, loose/inflexible" (Krampen 1995, 100), including superirorising things over words (Buchanan 1989, 94). Moroever, they take such oppositions for granted and scale them by statistical analyses, instead of unfolding their histories and how these polarities ingrained in the consumer culture in the first place. Therefore, there is a contextual and methodological difference between these studies and my approach.

meaning (Sousanis 2015). As a de/re-construction of this long-standing bias, he uses the form of comics where the linearity and sequential feature of words and scattered and holistic representations of images come together. He suggests that deconstructing such a binary structure to convey meaning can overcome this long-existing bias that diverges words and things, and take the lid off our conditioned viewpoints. While they get intermingled, intertwined and juxtaposed rhizomatically—in his case, in the form of comics, they breed a refurbished mode of understanding which welcomes new ways of seeing and being (Sousanis 2015).

Despite the contextual differences, I similarly claim that to counteract the complexity of power relations and hegemonies behind words, things and identities that have been spuriously detached from each other, we need to 'unflatten' our taken for granted epistemologies and reasonings. This process of unflattening, as a process of *deconstruction*, should initially start with uncovering their direct relationships. In parallel, their dominance can be overturned and queered by anti-hegemonic de/re-configurations. Before illustrating one of the possible ways with the action part of this issue, I will take the endeavour of bridging things and words a step further and intermingle them by adopting the theory of *material-discursiveness*.

An Alternative Reading of Material-Discursiveness

In order to unravel the mutual affinity of our designed materialities and language, I use the feminist theorist Karen Barad's (2003) term *material-discursiveness*[200] which helps me to predicate how binary oppositions shape our languages, materialities and identities; moreover, how they are reproduced by our socially constructed bodies that perform them in daily life. First of all, in a similar vein to my preceding approach, Barad also repudiates the fixated opposition of words/things and their forced and troublesome relationality. Instead, she advocates a rather quotidian relationship between "specific exclusionary practices embodied as specific material configurations of the world (i.e., *discursive practices/[con]figurations rather than 'words'*) and

[200] I am cognisant that Barad's queer feminist analyses are rather centred on post-humanist materialism and 'matter' reach beyond nature/culture and human/non-human dichotomies, while I am interested in design and the artificial. It is the reason I called this section as an alternative interpretation, not a direct adaptation of her theories into another field. However, as I find her premises quite parallel to my discussions here, I translate her use of materiality and discursiveness to my own context.

specific material phenomena (i.e., *relations rather than 'things'*)." (Barad 2003, 814) I likewise adopt these shifts from language/words to *discursiveness* and from things/design to *materialities,* as they are not only nominal but also contextual. While I similarly regard design*ing* as a set of corpo-material [re]configurations (see Introduction), I also approach language*ing* not as a hollow and self-contained instrument, but rather as discourses. I will expand this discursive part a bit further with its direct connection with materiality.

Discourses, as the linguistic and epistemic structures and practices such as meanings, customs, codes, value systems, beliefs, habits and norms, are consistently embodied by our bodies, thereby constitutive of our very beings (Sullivan 2003). As discourses are historically, culturally and socially constructed systems of thoughts, they cannot be reduced to a mere synonymous of language. Nor can they amount to any grammatical, semantic or conversational significations. While such descriptive views jeopardise or at best underestimate the breadth of discourse, Barad (2003, 819) gives its credit by stressing that "discourse is not what is said; it is that which constrains and enables what can be said."

To illustrate this spot-on definition, we can think of the medical discourses that deem transgenderism as a mental, physical and sexual pathology.[201] This medically and socially entrenched discourse of transgenderism as a 'disorder', 'dysphoria' and 'problem' is not articulated as a mere simple composition of words or sounds without statements, but it defines, demarcates and restrains the boundaries of the transgender bodies and their ways of being. Through the ensuing discourses, trans*bodies are regulated to whether they should be constrained or they can be 'able' to perform a certain gender role and sexuality. Most importantly, these discourses are always actualised with other material configurations: For a non-conforming body to have a sex reassignment and to change the name and 'sex' denotation in the ID card, the person is firstly supposed to start the legal process in a court—as any change in identification should be legitimated by law. To 'convince' the judge about her/his prospective sex and gender presentation, s/he is doomed to see a psychiatrist and a committee of psychiatrists for a period of time until the committee is persuaded. S/he, afterwards, can receive the hormonal

[201] *The World Health Organization (WHO)* still categorises transgenderism as a mental illness. By the January 2017, Denmark became the first country that acted unilaterally and removed transgender people's classification from the pathologic diagnoses (https://www.scientificamerican.com/article/where-transgender-is-no-longer-a-diagnosis/ Accessed May 5, 2017).

'treatment' for a while and then finally get surgical operations when the doctors confirm. At the end of this period, the person can go back to the court and change the ID.[202] Not only the very ontology of this ID as an individual representation is a direct material configuration—or simply a design composed of paper, plastic, images and written words, but also surgical tools and medications as the body is reshaped through. Therefore, designs themselves play an active role in de/re-designing bodies and their identities. Thus, I can replicate Barad's quote mentioned above and adapt it to materiality as *"materials are not what are made; they are that which constrain and enable what can be made"*.

Besides, these discourses and materials are always mediated, corroborated and exercised by the actors involved that are not only and simply human beings, but predominantly institutions. We see the power of institutions in creating and practicing certain discourses, from law (court rooms) and medical systems (hospitals) to education (schools) and media (newspapers, televisions, the Internet). This argument brings us to Foucault ([1969]1972), who argued that discourses, which are deployed as oppositional and hierarchal to each other, create normative subjectivities and identities corroborated by institutional structures that legitimise and reinforce the hegemonic power.[203] According to him, discourses enable power relations to be smoothly operated by creating the system of inclusion/exclusion that decides who has right to speak from the privileged position and who deserves to be submissive. We do not need to look far to understand the institutional discursive practices in relation to design. Design agencies, companies and thereby their marketing strategies produce and distribute products with certain discourses, both verbal and material. For example, while most of the baby products (from cleaning to clothing) are designed according to alleged feminine aesthetics, in their packaging design and commercials, the presenters are always women as 'mother figures'. Heteropatriarchy, through its institutions (i.e. companies, factories, media, shopping malls) and actors (i.e. managers, designers, marketing-staff, consumers), reproduces the discourse of 'a woman's role is being a mother', 'mothers are the only baby-sitters' or 'woman is a domestic

[202] This account is only a nutshell review of a very complicated and distressing sex reassignment process. Although I base my accounts on Turkey (see Berghan 2007; Güngör 2013; Şeker 2013), many countries have easier or more difficult processes, as the procedures differ; yet the juridical, medical and psychological process are more or less the path people have to follow through many financial and bureaucratic difficulties.

[203] As well as formal institutions such as schools, public offices, hospitals, prisons and media apparatus, Foucault also counts semi-formal institutions such as family, and identity attributions.

being'.[204] Meanwhile the products, namely materialities, inhabit and embody these discourses within their shapes, images and presentations. They, in an intricate relationship, work hand in hand to maintain the existing assumptions about gender roles in society.

If we go back to Foucault ([1969]1972), we can see that by transcending the words/things dichotomy[205], he similarly regards discourses entirely linked to materiality and material body. Moreover, he calls this process of executing the dominant social reality and controlling the truth via discourses as *discursive practices*—or *discursive formations*. For him, these practices are exercised and conveyed by power positions to construct a certain understanding of truth and epistemes that would consistently control the societies and their knowledge (Foucault [1969]1972). They are "the local sociohistorical material conditions" that both allow and restrain the knowledging practices such as "speaking, writing, thinking, calculating, measuring, filtering, and concentrating." (Barad 2003, 819) Barad (2003) adds her further opinions by claiming that discursive practices are not

> "…speech acts, linguistic representations, or even linguistic performances, bearing some unspecified relationship to material practices. […] *discursive practices are specific material [re]configurings of the world* through which local determinations of boundaries, properties, and meanings are differentially enacted." (821; italics mine)

I take this statement further and add that 'material practices are specific discursive [re]configurations', too. This interwoven formation is once again incisively articulated by Barad (2003), as

> "*materiality is discursive* (i.e., material phenomena are inseparable from the apparatuses of bodily production: matter emerges out of and includes as part of its being the ongoing reconfiguring of boundaries), *just as discursive practices are always already material* (i.e. they are ongoing material [re]configurings of the world). Discursive practices and material phenomena do not stand in a relationship of externality to one another; rather, the material

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[204] Moreover, the presented mother-woman figures in these products and commercials are always bodies that are white, skinny, happy, shining and unquestionably coupling as heterosexual.

[205] By importantly asserting that "*'words and things' is the entirely serious title of a problem",* Foucault urges that "'discourses', in the form in which they can be heard or read, are not, as one might expect, a mere intersection of things and words: *an obscure web of things, and a manifest, visible, coloured chain of words*." (Foucault [1969]1972, 48-49; italics mine)

> and the discursive are mutually implicated in the dynamics of intra-activity[206] […] The relationship between the material and the discursive is one of mutual entailment. Neither is articulated/articulable in the absence of the other; matter and meaning are mutually articulated. Neither discursive practices nor material phenomena are ontologically or epistemologically prior." (822; italics mine)

Accordingly, I consider *material-discursiveness* is the product and the producer of epistemologies, ontologies, social structures, meanings and their derivations in our daily practices. Moreover, while its persistence is underpinned by binary oppositions, it reciprocally reiterates these oppositions embedded in our performativities. Material-discursiveness in relation to design[207], by which I assert that all configurations are interdependent, entangled and intra-active, has an enormous potency in shaping and governing bodies, as well as their gender, sexualities and other identity attributions in binary oppositions. Exploring this theoretical assumption in practical terms, I exercised its possible subversion in a form of action, to open up new possible material-discursiveness extricated from hegemonic and dualist implementations. By utilising deconstruction as a method, through the practice/action/workshop in collaboration with the participants, I aimed firstly unfold, discuss and unravel the existing binary material-discursive configurations, and then linguistically and physically overturn them to reach new queered meanings and realities, as a collective endeavour. In the next sections I will elaborate this action further.

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[206] *Intra-activity* is another important term, coined by Karen Barad (2007, 33) which defines "the mutual constitution of entangled agencies." According to Barad, a regular interaction is assumed to occur between individuals as if they are independent entities; yet as if there is separated temporality and spatiality in which they interact. However, she claims that individuals and entities "do not preexist, but they materialize in intra-actions." (Barad 2012, 77) By that, individuals only exist *through* phenomena—as materialised/materialising relations—and *from within* this phenomena. Therefore, within the bodily productions and entangled relationships of individuals and phenomena, discursive practices are, as well, ongoing intra-actions (Barad 2003).

[207] It should not be confused with the concepts such as Discursive Design that refers to the creation of artefacts "embedded with discourse" to raise awareness and stimulate critical thoughts in public through exhibitions, films, publications or research projects (Tharp and Tharp 2013, 406). As an echo of Speculative Critical Design practices, it also embarks on giving 'messages' to a certain audience.

XYZ-Abinary Workshop

In order to practice the deconstruction of dichotomous material-discursiveness, I initiated the second workshop of the research in collaboration with the non-practitioner participants. The action entitled *XYZ-Abinary Workshop* was carried out in Porto, Portugal in July 2015. *XYZ* borrowed its name from biologically determined binary sex codes XX and XY that preliminarily assign our gender and sexuality with the bestial chromosome Z as the third dimension. Suggesting that language is materialised in our everyday embodiment while materials we use recreate our language; *XYZ* aimed to function as a subversive re-configuration in a discursive exercise. The workshop, similar to the previous ones, was held neither as a 'test' of any hypothetical claim, nor a subsidiary 'sample' of outweighed theories on material-discursive deconstruction. Rather, I deem this workshop a direct reflection of 'what is said' to the parallel 'what is done' and a deconstructive reification of binarisms. I will explicate the further constituents below.

Site-Specificity and Context-Specificity

As mentioned above, the workshop was held in Porto, Portugal, as a host city of my doctoral research. Inherently, one of the reasons why I carried out the workshop in this city was that Porto has been my physical environment I have been in direct contact with during my research period. Since a research, especially the ones germane to human condition, is not an isolated, self-directed and detached actuality, but firmly contingent upon human factors and day-to-day events in flux, I have been inevitably influenced by people, events, discussions, news and daily encounters surrounding me during my investigations. Porto, or Portugal at large, played an active role in my observations, comprehensions and arguments as another important spots of queer struggle in its own geographical and historical complexities. Having a colonialist past and socio-economically thorny present as the least wealthy country in Western Europe (Thompson 2012), Portugal's location and state of affairs remain as Western-Southern, or namely on the fringe of Global North; therefore, it differs from—and somewhat resembles to—the other two sites of this research; as Turkey and Germany.

Sharing the similar dictatorship history with the other Southern European countries (Spain and Italy), Portugal had the longest dictatorship regime in the twentieth century of Western Europe with 48 years (Santos 2013).[208] The fascist regime, constructed as a form of patriarchal nation-state, not only neglected the agency of women and people with different genders, sexualities and sexual orientations, but also persecuted them through its material, discursive and institutional apparatuses. For example, by the fortification of the institutions of family, state and God through its institutions such as schools, churches, hospitals and courts—thereby educational, religious, medical and legal means—women were domesticated, deprived of public spaces and sexually and reproductively controlled. Meanwhile homosexuality or any form of same-sex act was criminalised not only juridically by the state, but also by the enforcements of the Catholic church. Such sexo-political oppressions were also corroborated discursively insomuch as that "words such as 'divorce', 'menopause', 'contraceptive pills' or 'homosexuality' were often prohibited in the media." (Santos 2013, 41) Yet, such a repressed performative past requires a long time for the bodies to regain their agency, as it was observed in the uphill democratisation process of post-revolution Portugal. While there have been considerable political, social and juridical changes in favour of women and LGBTI+ communities, activists keep fighting against discrimination, stigmatisation, precarity, homophobia, transphobia and sexism in various contexts.[209]

Whilst most of the LGBTI+ activist organisations are located in the capital Lisbon, Porto, as the second biggest city of Portugal, has also increasing number and variety of activist groups, collectives, cultural spaces, events and associations. Although, according to my own observations and everyday informal encounters, participation in the gender- and sex-themed events from marchings to film screenings revolve around same people and groups due to the scale of the queer milieu, there is an increasing mobility especially in artistic and

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[208] It ended in 1974 with Carnation Revolution which is considered as a unique nonviolent revolution culminated in no single death.

[209] It has especially accelerated since the Gisberta's case in 2011 (Gisberta, an transgendered woman, who was brutally beaten up, tortured, raped and left to death in Porto in February 2006, by a group of fourteen teenager boys. This case stirred up not only nationwide, but also *extra-territorium*. For the further information and the statement of the case, see http://tgeu.net/PubAr/Campaigns/0603_P_Gisberta/Documents/Gisb_Press_Ekstrabladet_060419.pdf Accessed March 22, 2016), Portuguese law paved the way for changing the name for transgender people without stipulating pre-gender-reassignment-surgery (Santos 2013). Lastly, in 2016, in due course of this research, Portuguese law legalised the adoption of children by same-sex couples. For a more extensive historical account on the sexual citizenship and LGBT activism in the region, see *Social Movements and Sexual Citizenship in Southern Europe* (Santos 2013).

cultural production. Moreover, these scenes have been proceeding with the intersectional issues increasingly, as most of the agendas comprise the critiques of important issues such as racism, xenophobia, precarity, borders, labour and human-trafficking. I have been joining in this local circulation of knowledge, while each encounter enabled me to situate myself and my research accordingly. Thus, I initiated the second action of my research as a medium where participants and I exchange our knowledge and viewpoints, not for any disciplinary concerns but emanated from/directed towards our everyday struggles.

Preliminary Scope, Space and Participation

Following the aforementioned interests and my hitherto engagement with the Portuguese queer scene in different realms (i.e. film festivals, performances, screenings, exhibitions, summer schools), I decided to initiate the following event regarding the scope of my research. Although I had already taken several places in consideration to carry out the workshop, during my inquiries I stumbled upon a new space that was coincidentally inaugurated around the same time. Named *ContraBANDO*, this newly founded cultural association gave me a great first impression due to their strong involvement with the feminist and LGBTI+ activism, queer agenda, intersectional concerns and anti-oppressive struggles.[210] As a result of a fortuity, one of the organisers of the association invited another 'comrade' collective with which I had close relationships and asked if anyone is interested in organising some events in brand-new *ContraBANDO*. After my contact and some informal email exchanges, *ContraBANDO* welcomed my workshop that went in line with their discourse—as their approach was in line with mine. They opened the call for the workshop on their Facebook page and sent invitations to numerous contacts from other activist associations to individuals. Similar to the previous *Q-Tipi Design Workshop*, I prepared a sheet for the open call which briefly explained the scope of the workshop in both English and Portuguese[211]:

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[210] For the profile and statement on their Facebook page, see https://www.facebook.com/ContraBANDOPorto/ (Accessed June 5, 2016)

[211] I took this translation decision in case some Portuguese-speaking people who have had a discomfort about speaking English, especially in public discussions. A possible English-only workshop would have excluded many potential participants; thereby their knowledge and contribution.

> "Here is the fact: our materially, visually and orally designed environment is based upon binaries. From our taste and value judgements to our morals and identities everything is signified by dichotomous reference points which not only delineate our gender, sexuality and sexual orientation; but also demarcate normalcies that exclude, marginalise and violate the ones that do not fit in these dichotomous way of beings.
>
> Although in gender scholarship and queer activism the resistance against binaries already challenges both heterosexual matrix that aligns male/female, masculine/feminine, man/woman in line with each other and pathologic emergence of heterosexual/homosexual; dichotomies are much more layered and ingrained in our everyday material life. Further binaries (i.e. public/private, form/function, pink/blue) are so intrinsic in our "man-made" world that they are constantly reproduced in our language as we perform and embody them un/subconsciously as well as reinforcing the polarised forms of heterosexist and patriarchal society.
>
> So, here is the act: These binaries need to be de-constructed, re-framed, re-articulated and eventually overturned. In the *XYZ-Abinary Workshop* as a form of discursive and performative manifesto, we will divulge the binaries, problematise them and deconstruct them both orally and materially in order to envisage new queer forms of using the language. In the course of the workshop we will diagnose everyday binary words that are materialised in different forms, unravel their grounded meanings and associations supported by our personal narratives, and de/re-construct them for the future uses. The results are aimed to be embodied in a book as a material and spatial artefact to be circulated throughout different bodies for potential uses."

In the same vein as the earlier actions, the *XYZ-Abinary Workshop* call targeted

> "…LGBTI individuals, queer bodies, unidentified subjects; and everyone who has a say against heterosexist and patriarchal system."[212]

Prior to the workshop, I asked prospective participants to subscribe to the workshop by sending an email to the address I indicated in the text, so that I could have an idea about the approximate number of participants. I delimited the participation with the maximum of fifteen people in order not to face an unexpected crowd that would dilute the intensity of partaking in the discus-

[212] See the same statement and its explanation in Chapter IV.

sion. Furthermore, since I experienced earlier that participation statuses in the Facebook page would be misleading, as the number of 'attending' users does not reflect the actual attendance, I only paid attention to the emails and counted on the participants who contacted me directly or notified me trough the acquaintances. Although I had expected a very few number of interested people as a result of the coinciding timing with the summer break, in the workshop we were eleven people from diverse backgrounds. Even though I did not question the gender identity or sexual orientation of the participants, this 'diversity' expressed itself during the discussions and informal talks among us. While some participants identified or mentioned themselves as lesbian, gay, straight or queer—and some totally rejected any identification, they were also concerned with the issues such as race, ethnicity, nationality, religion, precarity and immigration. Such variety enabled us to discuss the subject matter thoroughly while each person helped one another to see the equivocal points from elucidated perspectives.

The workshop was planned as two-phased, discussion and practice, though each was indispensably connected: The first part was intended to provide an introduction, meet and greet, brainstorming on orally and materially constructed binaries, making a collective inventory of binary words and engaging with the personal narratives; while the second part was to be based on deconstructing the binary words individually and collectively, rehearsing their new possible usages; discussing the results and speculating on the words' future uses and reimagining a queered language. While the first part was planned to last one hour, the material deconstruction phase was envisioned as approximately two hours; and the final discussion was to be one hour. In total, taking into account my previous experiences about the optimum timeframe for a collective concentration, I aimed not to overrun a four-hour working time. However, this line was crossed as a result of the long discussion session and the extensive collaborative action of deconstruction that I will shed light on later. Now I will explain the process and the content further.

Divulging the Binaries

After the arrival of the participants and the short informal greetings, I asked participants to read carefully the consent letter I have prepared in both languages and sign them, especially for the audio recordings and photographs I

intended to capture. The first interesting relevant encounter occurred here. One of the participants (PAR1)[213] pointed out that the consent was already prepared as binary, divided into two options: YES or NO. Ironically, our very first confrontation with the binary system of thinking happened through a written document of the workshop—prepared by me—that aimed to deconstruct this system. It immediately made us reflect upon academic formalities and possible forms of consents that would not conform a mere yes or no. This situation also led me to question both my personal endeavours to transcend such oppositions and my occasional flaws—like in the document—as they are so deeply entrenched. Moreover, it demonstrated once more how miscellaneous voices and different viewpoints can show the unseen and prompt awareness when overlooked; therefore, a ground for exchange, such as this workshop, is necessary for a collectively stimulated knowledge.

Following the preceding encounter that already set going the conversation, we settled around a table where we could see each other's faces and position our bodies informally (Figure 5.1). I, then, encouraged participants to introduce themselves briefly, not only their main working areas and interests, but also the reasons why they wanted to participate in this workshop. While five or six of the participants were interested in the workshop because their works were in gender and sexuality studies, the rest of them were quite curious about exploring "how language shape our understanding of the world" through practical exercises (PAR2 Audio Recording2, 02:20). Two of the participants stressed that they were not 'good' in words, languaging and communication, so they considered the workshop as a medium to merge this 'discrepancy' with their interest in the question of gender. Four of them were artists, who worked in various media to explore the meaning and its "roots, as one of them is language" (PAR3 Audio Recording2, 00:03:35), while five of them were studying in master or doctorate level related to [trans]gender identity and identity as a broader subject. There was only one participant with the design background, a student in master degree level, who was an LGBTI+ activist as well. One of the participants was a native-speaking English teacher who approached the workshop from a firmly linguistic level and brought different knowledge to the rest of us for whom English was a secondary language. Apart from it, the ages

[213] Due to the confidentiality, I do not use the participants' real names, nor do I use nicknames, since I would not intend to indicate any gender code in the name. While in the *Q-Tipi Workshop* I was able to use unisex or non-gendered names in Turkish, most of the Portuguese names are firmly gendered, so in this context in order not to adopt any 'she/he' pronoun, I will call each participant with numbers.

of the participants varied from 26 to 40, and the workshop hosted five different nationalities from three different continents.

Figure 5.1. Round table in ContraBANDO for the discussion session

After the short individual accounts on ourselves, I introduced myself and my work by clearly explaining my approach towards gender, sexuality, queerness, binaries and design. Since everyone—except one person—was non-designer, I particularly emphasised the correlations between objects we use, garments we embody, spaces we inhabit and discourses we articulate; and how their dichotomous constructions directly impact our materialised bodies and identities. This introduction, through my encouragement at the outset[214], stirred up around one and a half hour-discussion in which everybody, even the ones having difficulties in communication and language, considerably partook.

Discussion session put myriad aspects of binaries, identity, language and materiality under the scope. Each participant touched upon the issue of dichotomously constructed material-discursiveness from a unique point of view while all of us debated about how we performed these taken for granted structures in our everyday practices. Most of the issues were connected to design, de-

[214] My encouragement was not overtly directed to anyone as a warm-up for speaking up. Rather, following my introduction in English, it was necessary to tell participants that the workshop was being held bilingually, both in English and Portuguese, as it was stated in the open call. It was noticeable that some of the participants were already uncomfortable with speaking as a self-expression, yet English as the secondary language was adding another barrier. Thus, I encouraged the use of Portuguese several times, and it made a remarkable change in participation. Moreover, when the discussion was more vibrant, Spanish also got involved, as was the mother tongue of two participants. Shuttling between different languages, the gaps for whom could not follow were simultaneously and retrospectively translated. I will re-highlight this multilingual aspect of the workshop in the following sections.

signed bodies and environments, mostly by the participants who were spotting the reasons for falling into the binaries and seeking for possible strategies to overcome them. It can be seen in one of the dialogue excerpts between two participants:

> "PAR3: I think it [the reason] can also be laziness. […] and about the performativity in everyday life, how much are we conscious that we create ourselves every day, every hour? Everything you do is a performance and you have to live the world around you […] So, every day you can decide: today pink, today skirt, today this…you can perform this. But most of us are lazy. So, I'm a man, so I wear trousers and I get short hair. But why can't I dress as a clown today? It's not easy, but many people [queer] do it, no?
>
> PAR1: But it's not only about the visible things…You can be crazy in your everyday life, but you can look 'normal'
>
> PAR3: Yes, then create ambiguity. That's why we have satire and humour: to deconstruct the everyday life. Humour is great to create ambiguity, to interrupt binary." (Audio Recording2, 00:51:37)

In this particular moment, humour, as another material-discursive practice, was a tactic and a form of survival for one of the participants, as well as for the mood of the workshop as well. Other strategies, critiques and statements came along throughout the workshop, but now I will proceed with the next stages and the other important aspects of the workshop.

Assemblages, Lost and Found in Translation

After the discussion session we hardly concluded, I initiated the shift to the second phase of the workshop, as not only discursive, but also material deconstruction of the discussed binaries. I had made a semi-structured plan about the *modus operandi* of this active deconstruction beforehand, and prepared two different types of card: one was to write the binary words in long pieces letter by letter (Figure 5.2), while the other was to indicate these binary words and their contexts, meanings and what they served for (Figure 5.3). I also made a big dimidiated sheet on a table (Figure 5.4) and materials such as scissors, pens and tapes for the later uses (Figure 5.5).

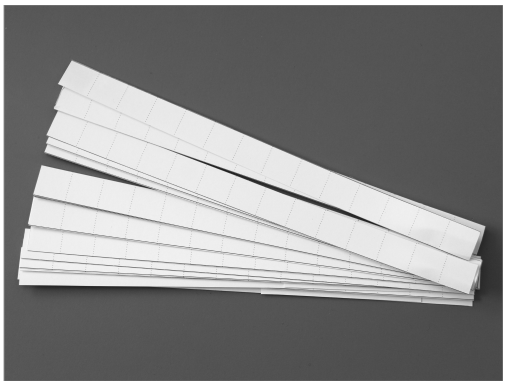


Figure 5.2 and Figure 5.3. Cards prepared prior to the workshop


Figure 5.4. and Figure 5.5. Space and tools prepared prior to the workshop

Following my brief instruction about the process, we started writing down all the binary words we had scrutinised during the discussion session into the long card pieces one by one and juxtaposed them on top of the big sheet in opposition to each other (Figure 5.6, 5.7, 5.8, 5.9). During this process, we continued discussing about the binaries we were placing. We not only aligned these oppositions according to their hierarchical positions in society, but also correlated different binaries with each other (i.e. how rich/poor dichotomy would relate to occidental/oriental, or which historical facts lied behind the association between occidental/oriental and primitive/civilised). Although these simultaneous discussions and linkages were not profound philosophical inferences, they were stimulating for questioning the greater bounds between gendered/sexualised bodies and the other dichotomous characterisations. When we finally heaped the table with the extensive juxtaposition of binaries, we reached a sufficient assemblage of dichotomies (Figure 5.10, 5.11). In the end, more than a hundred pair of binaries were gathered while there were also symbols such as yin-yang and smileys (Figure 5.12, 5.13) and some words that signified in-betweenness such as ZOMBIE—as between living and dead—and PARADOX—as an already indicator of contradiction and inconsistency.


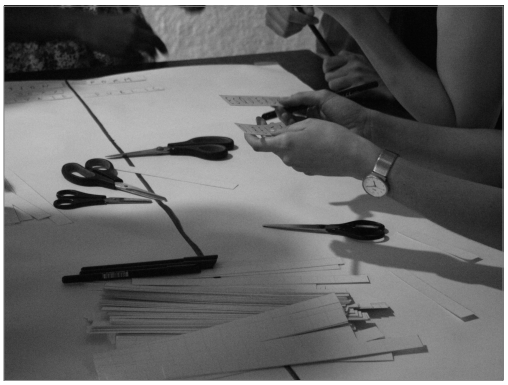

Figure 5.6 and Figure 5.7. Writing binary words on the long strips

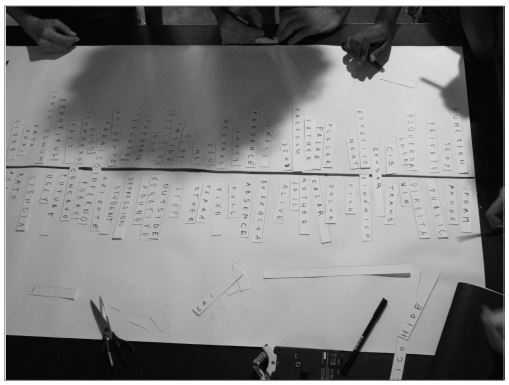


Figure 5.8 and Figure 5.9. Juxtaposing the binary words in opposition to each other and align them

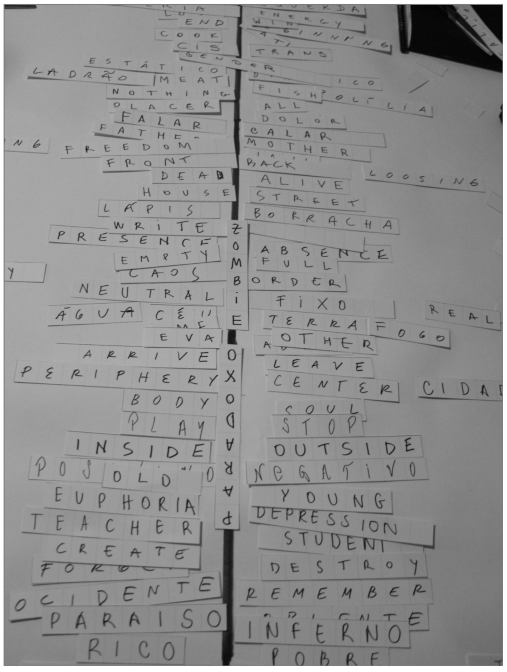
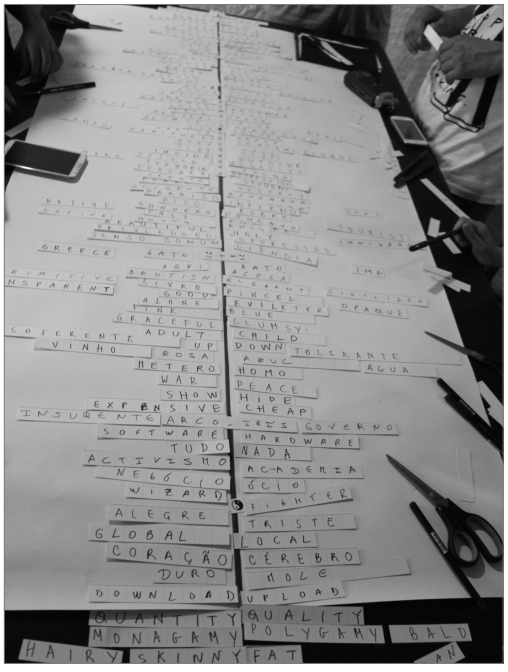

Figure 5.10 and Figure 5.11. The assemblage of binary words gathered collectively

In the cluster of some selected binaries, and as I stated earlier, two main languages of the workshop can be seen: English and Portuguese (Figure 5.14).[215] This multilingualism is worthwhile to highlight regarding the languages' own discursive dynamics between each other and in themselves. Moreover, since neither language nor discourse is independently activated by itself, but indispensably attached to its subject, it is significant to position my subjectivity amongst these different languages to situate myself as a researcher.

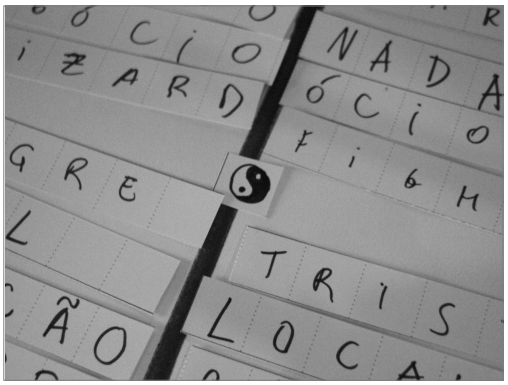
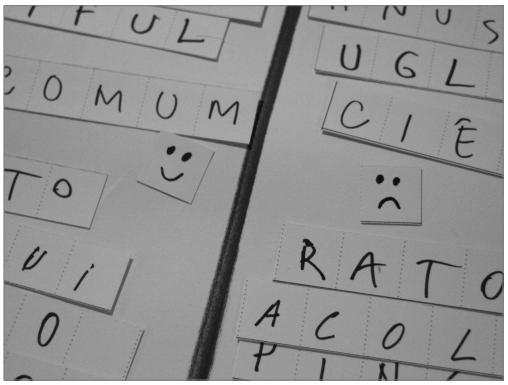

Figure 5.12 and Figure 5.13. Some visual representation of material-discursive binaries

FUNCTION/FORM	YOUNG/OLD	PRIVILEGED/OPPRESSED	CREATE/DESTROY
GOOD/EVIL	FUTURE/PAST	ME/OTHER	POSITIVO/NEGATIVO
HARDWARE/SOFTWARE	DURO/MOLE	ADÃO/EVA	ELEGANT/BRUTISH
PARAÍSO/INFERNO	PRÁCTICA/TEÓRICA/	SKINNY/FAT	MOUTH/ANUS
HUMAN/ALIEN	NATIVE/IMMIGRANT	MAN/WOMAN	FÁLICO/VULVA
BODY/SOUL	TEACHER/STUDENT	ADULT/CHILD	PLURAL/SINGULAR
LÁPIS/BORRACHA	POLÍCIA/LADRÃO	ORDEM/CAOS	DINÁMICO/ESTÁTICO
QUANTITY/QUALITY	BLUE/PINK	EUPHORIA/DEPRESSION	STREET/HOUSE
SEXY/PRUDE	FATHER/MOTHER	YES/NO	ALIVE/DEAD
MALE/FEMALE	OCIDENTE/ORIENTE	MONOGAMY/POLYGAMY	FRONT/BACK
HETERO/HOMO	OPAQUE/TRANSPARENT	PLAY/STOP	WIN/LOSE
CONVEXO/CONCAVO	RICO/POBRE	HARD/SOFT	DIREITA/ESQUERDA
UP/DOWN	REAL/FANTASY	CIS/TRANS	ENERGY/ MATERIA
FALAR/CALAR	QUESTION/ANSWER	AQUI/ACOLÁ	TERRA/CÉU
CIVILIZED/PRIMITIVE	BEAUTIFUL/UGLY	SQUARE/ROUND	FULL/EMPTY
TOGETHER/ALONE	GATO/RATO	EARNING/LOSING	FOGO/ÁGUA
LIVRO/PINCEL	PLACER/DOLOR	EXPENSIVE/CHEAP	GRACEFUL/CLUMSY
CENTER/PERIPHERY	GOVERNO/INSURGENTE	CIDADE/CAMPO	ALEGRE/TRISTE
SHOW/HIDE	PUBLIC/PRIVATE	NATIVE/TOURIST	UPLOAD/DOWNLOAD
INSIDE/OUTSIDE	CIÊNCIA/SENSO COMUM	REMEMBER/FORGET	YING/YANG
FREEDOM/JAIL	GLOBAL/LOCAL	CEREBRO/CORAÇÃO	HAIRY/BALD
PRESENCE/ABSENCE	1/0	PEACE/WAR	NEGÓCIO/ÓCIO
TUDO/NADA	INÍCIO/FIN	ARRIVE/LEAVE	ACADEMIA/ACTIVISMO

Figure 5.14. An overview of some of the collected binary words

As a Turkish native speaker and an English-speaking immigrant, I started speaking Portuguese during my doctoral research—though not extremely fluent. One of the most challenging aspect for me during my 'ever-in-translation'

[215] Spanish was also incorporated as a result of the two native-Spanish speaking participants, but mostly due to the grammatical and lexical kinship between Portuguese and Spanish languages.

state, was the binary gender codes in the language. Contrary to the Romanesque languages, Turkish grammar does not bear any gendered pronouns; neither she/her/hers, nor he/him/his.[216] Although there are many sexist and discriminatory discourses embedded in the language from proverbs to insults, the very construction of the personal significations does not depend on the binary gender divisions. I realised this structure only when I got out of my own language and spoke another one which constantly designates individuals according to genders from the very beginning of the sentence: 'She is…', 'He goes…', Her ideas…', or even 'He has a non-conforming gender…' My—ongoing—mistakes about using pronouns in English evolved into another layer when I met Portuguese and Spanish languages, where objects, things, ideas, concepts, spaces, geographies and phenomena are also gendered. This linguistically gendered use of things turns material-discursiveness into even a more multilayered form; a form that cannot be only explained by intentions, meanings or discourses, but entails an etymological study. Although the feminine/masculine attributions on [all kinds of] materials would be another research subject on the intersection of design and gender[217], I can shortly state that this gendered way of looking at things added another complexity on my thinking and perceiving in the cross-languages abyss I stand. Eventually, the languages I use are full of mistakes and shifts toward a blurry and non-negotiated zone.[218]

The blurriness also stems from the continuous necessity of translation deeply embedded in my situated body, since in every translation there is always some meanings that get missing; some go astray and some get overladen. We can approach this translation issue from the very use of queer, for instance, or even the word gender, as the Anglophone-oriented words that have been transported into other cultures just as the other sexuality-related words (i.e. gay, lesbian, transgender, transsexual, intersexual). Once again, Afsaneh Najmabadi (2014) brings forward translation trouble as an intrinsic aspect of "gender trouble" (Butler 1990). She stresses that the migration of queer studies across countries and continents brings about not only linguistic translation

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[216] *O*, as the third person singular comprises all, while *onlar* as the third person plural in Turkish.

[217] For instance, why while sea is masculine in Portuguese (*o mar*), it is feminine in French (*la mer*); furthermore how every object's attribution is reflected in their perception, use or materiality.

[218] What I mean with non-negotiated is two-fold: First, I do not negotiate to change my language mistakes in Portuguese because I do not like to repeat the existing binary gendered segregations of people, objects and concepts. However, and second, mostly these mistakes are not intentional but due to my insufficiency in the language; so, I believe that there is an uncanny blurriness and even queerness in my position.

trouble, but also cultural one; as translation cannot be reduced to a mere transmission from one language to another. By problematising the Western-oriented words imported by the Persian language in the context of gender, sexuality and queer studies, she argues that the challenge is not about finding the most proximate word that would correspond the meaning coming from the West; but understanding what that particular word comprises in a particular historical moment.

Her example about the translation of the word *gender* into Persian echoes the same story in the Turkish context. For instance, *cins*, meaning 'type', 'sort' or 'species', is the root where *cinsiyet* derives from, meaning the 'biological sex'. However, when it comes to gender, there is no single word that would signify it, but a phrase *toplumsal cinsiyet* emerged in the last decades which literally means 'social sex'. According to Najmabadi (2015) it happened as a result of historical facts: while gender emerged from the U.K. and U.S. as a result of the academic and intellectual discussions and political activism, during that period Persian—and Arabic and Turkish—contexts had different agendas, still strongly related to woman subject and lacking a grassroots activism.[219] This 'translation trouble' shows itself with the word *queer* today, as there are many cultural divergences. On the other hand, this gap in translation is not necessarily a shortage or defect, but a crack that would open up new possibilities for new emerging meanings and understandings. The design researcher Mahmoud Keshavarz's inspiring work, based on the writer Walter Benjamin's (1995) discussion on the 'task of translator', elaborates this argument by situating "designer as a translator" through "free translation." (Keshavarz and Mazé 2013, 19) He argues that by this means, a third world, third meaning and a 'space for political subjectivization' emerge in the mismatches and gaps between the destination language and the original (Keshavarz and Mazé 2013). It is also similar to the way the *Fehras Publishing Practices* (2015, 1) emphasises migration, through which someone starts "experiencing different dimensions of their mother tongue" and gaining a new system of examination

[219] I use Najmabadi's analyses interchangeably with Turkish context, due to the akin historical and linguistic facts. Moreover, similar to Turkish there is also no she/he pronouns in the Persian language (Najmabadi 2015). For this issue of translation in the dichotomous context of Western/Eastern epistemologies, Turkish feminist theorist Deniz Kandiyoti (2012) warns us against taking certain concepts for granted, especially from increasingly progressing fields such as gender studies. Pointing out the Turkish context, she stresses that terms and concepts cannot function as anything but empty rhetorics if they are not contextualised, construed and performed within their own realities (Kandiyoti 2012).

of languages.[220] Drawing from this form of stretching the limits of translation as an opportunity to intensify the meaning, I look at these words in assemblage from various perspectives and be able to see their multifaceted performativities. Now, after this brief account of the multilingual characteristics of the material-discursiveness, as well as the issue of translation and situatedness, I will go back to the workshop and continue delineating the process and the methods implemented.

Cutting-Up as a Setting-Up Method

After the assemblages, the next step was to pick the written words—preferably but not necessarily two binary oppositions—and both materially and discursively deconstruct them. Similar to the previous workshop *Q-Tipi,* where we dismantled and broke the artefacts into their smallest fragments until there was no aesthetic, functional, or use value, the process in this workshop was to scatter the words into pieces, syllabuses and letters until they lost all of their assigned meanings (Figure 5.15, 5.16, 5.17, 5.18). This action of undoing, unmaking and de-configuring the words into the meaningless group of sounds would then pave the way for re-configuration of them, thereby new queered meanings, or words that would mean nothing. This was realised through pasting these sounds on the A4 papers and indicating their previous form—binary words—onto the cards which participants would attached on the relevant A4s (Figure 5.19, 5.20). By deconstructing the two binary words and re-assembling them into a new 'word' freed from hegemonic knowledge and legitimacy also aimed to open up new possible epistemes. Moreover, this method of de/re-configuring our conditioned dichotomous way of knowing helps not to fall into third or fourth categories of which drawbacks I pointed out earlier.

If I put it simply, the problem of BLACK/WHITE dichotomy does not dissolve by adding GREY as a third category as long as GREY is treated as an appendage; just as a third pronoun, though could function politically, does not debilitate she/he dichotomy, but deemed defective. Queer approach hereby does not attach itself to the dichotomous identity categories, but positions itself against any form of categorisation. Instead, its presence attacks and its agency deconstructs such existing categories. In a similar vein, what we did

[220] For a further account on this issue and the translator and poet Kamal Abu-Deeb's inspiring work on translation, transliteration and transcription, see: https://issuu.com/apricotsfromdamascus/docs/02_english (Accessed March 28, 2016).

was to attack directly to BLACK/WHITE instead, firstly get their meanings lost and then extricate new possible expressiveness from within by remembering that, as one of the participants urged, "there is fifty shades of grey or a rainbow outside black and white." (PAR3 Audio Recording2, 00:51:45) Another participant made a straight point to the BLACK/WHITE example and pointed out the significance to invalidate the binary identities from their very questions that render them possible:

> "[…] it is also about how much are you willing to accept questions when someone tries to define you from outside. How much are you able to stand and say 'this is not a valid question'. When you are asked if you are a man or woman, you should say 'I don't accept your question.' […] It is also relevant to how these binaries create forms of race and ethnicity. I worked for a while in Cuba in collaboration with other people and made a documentary. When I presented the work here, I was asked by one of the well-respected professors in the school 'Why didn't you interview with any black people?' In the beginning, I was very shocked with this question, but at the same time I knew that this question didn't make any sense. Like, I'm not obliged to answer this question, because I don't see things black and white—at least in big part of Carribean and Latin America, there is no black and white. No one is purely white or black. In my genes, there is a mixture of indigenous with black this and that, even Chinese, whatever…Why do I have to accept this question to begin with? So I said, well, 'I don't see it in that way.' How black, what kind of black was he looking for? It is also a question of how you establish your statements, discourses and languages." (PAR2 Audio Recording2, 01:12:40)

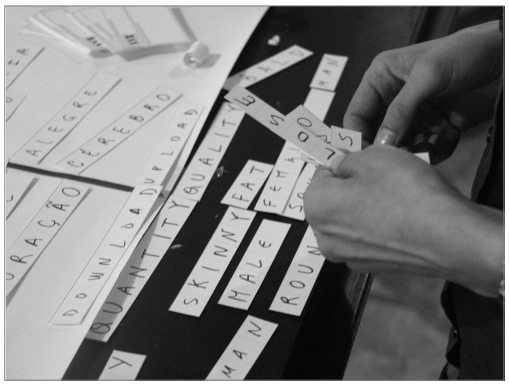


Figure 5.15 and Figure 5.16. Picking the binary words from the assemblage

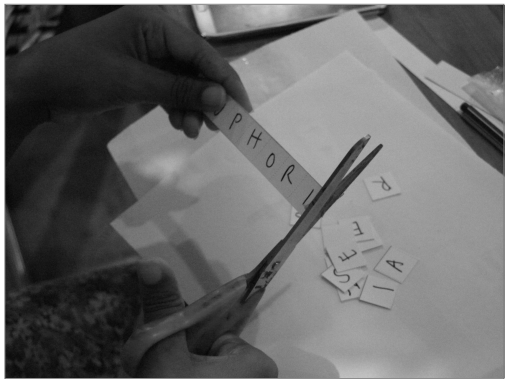



Figure 5.17 and Figure 5.18. Cutting up the binary words into pieces


Figure 5.19 and Figure 5.20. Re-arranging the cut-up letters and filling the cards with the binaries

This insightful account can take us to many relevant issues that have been scrutinised throughout this research. For instance, this act of rejecting the very question is similar to what I was inducing about asking 'boy or girl' for an embryo which constructs many gender codes and thereby designed materialities and environments. Such questions are now not needed to be asked, since the answers are already established in the discourses. However, it is a personal strategy—also the aim of this workshop—to cope with the binary system of thinking and categorising people according to their sexes, races, colours, ethnicities, birthplaces, appearances and so forth.

The process of unraveling was a direct encounter with not only discursiveness, but also with materiality as these discourses were about our designed bodies and environments. This form of material-discursive deconstruction as de-ordering binary organisations from words to letters was implemented not only as an action, but also as a method, inspired by another kind of cutting-up, known as *Cut-up* technique. Cut-up technique indeed can be traced back to the 1920s, to the artist Tristan Tzara from Dada movement where he manifested that poetry was for everyone and propounded proses and poetries composed by

randomly juxtaposed words and phrases. Principally, the technique was based on cutting up a text into pieces of words and replacing them haphazardly to galvanise new unconditioned sense-makings and meanings. However, Cut-up is more associated with the writers Brion Gysin and William Burroughs in particular whom started adopting this experimental technique from the 1960s onwards and published several prose works and novels, by cutting and randomly re-arranging the texts from newspaper articles. Contrary to the technique's characteristic, their approach was not solely aleatory. Stating that language, as a mechanism of governing the masses, was intrinsically linked to control and power in societies, Burroughs strongly expostulated the way language was exploited for political interests. Instead of obeying to this abuse with his literary works, he instead aimed to reveal these control mechanisms and manipulations behind and within the language (Robinson 2010). Through his works and his well-known phrase 'language is a virus' (Burroughs 1967), he influenced many successor writers who had issues with control, power, hegemony, oppression, politics, social order and identity.

Here is where my interest steps in. For am I not intrigued by the Cut-up technique due to its mere artistic implications or stylistic resemblance to my approach, but how and by which political intentions it was implemented. In this vein, instead of the other uses, I am particularly inspired by the Cut-up of the feminist writer Kathy Acker, as not only one of the most influential successors of Burroughs, but also one of the most idiosyncratic cyberpunk, dyke, rebellious and queer writers-on-the-margins in the history of literature. Similar to Burroughs, for Acker as well, normative constructions such as language, identities and academic rules were the mechanisms of control, manipulation and power; most importantly, male power. Therefore, through her peculiar adoption of Cut-up, or 'Cut and Paste' (Robinson 2010), she not only defied all forms of social and literary canons as well as made-up identities, but also constantly challenged the patriarchal, androcentric and heteronormative narratives. By cutting up texts from myriads of literary works from various authors through an overt plagiarism—or 'pseudo-plagiarism', 'piracy', 'pastiche' or 'theft' (Robinson 2010)—and pasting them together as a both textual and visual montage, she distorted the normative plot, thereby its linear history, fixed *dramatis personae* and expected flow of the events. Besides, destabilising and shifting the places, affairs, and most importantly narrators, she also disrupted the idea of a single authorship and a stable narrator (Robinson 2010). Within that, she perfectly interlaced her transgressive technique with the provoking

contents of her works almost all of which were "post-punk pornographic manifestos" (Hughes 2006, 123) where she constantly challenged patriarchy, sexuality, norms and power structures via subjects such as perversive sex acts, masochisms, incests or goriness. By doing that, she did not particularly aim to 'feminise' the male literary language, but rather 'degender' it, as she literally had hatred towards gender and any other social division and hegemonic power that are linguistically perpetuated (Juno and Vale 1991; Robinson 2010).

Her insurgent queer feminist position led her to literally, literarily and discursively deconstruct the text, thereby its meanings, norms and material implications. This method of deconstruction is not only a process of divulging and unraveling the existing manipulations embedded in the language; but also rearranging, reconfiguring and liberating its confined and oppressive reifications. It is also inherently a practice of unlearning. By deeming any formal education including literary ones as a transmission of stupidity, Acker used her artistic techniques to debunk, de-learn, and finally, re-learn the meaning (Robinson 2010).

Although Cut-up technique had not preceded *XYZ-Abinary Workshop* as a predefined method, its presence and relevance came along during and after the action. While Cut-up rather functioned as a deconstruction and juxtaposition of texts, sentences and paragraphs, my approach of de-configuration was based on words, syllabus and letters, as the smallest particles of meaning-making and discursiveness, as well as their literal materialities. Moreover, similar to Acker's Cut-up, where she wielded and distorted materials from other people, during the workshop participants and I adopted and deconstructed the binaries propounded by each other. This manner implemented by both Acker and us also resembles the aforementioned *scavenger methodology* in the way how various constituents were collected and assembled together. The realisation of this *scavenger* process will be illustrated in the next section where I will finally demonstrate some of the outcomes from the workshop as the medium for the deconstruction of binary material-discursiveness.

Deconstruction as Reconfiguration as Material-Discursiveness

Through the partial adoption of the Cut-up technique, in this section, I will exemplify some ways of articulating non-binary possibilities and material-discursive deconstructions that participants and I explored during the

workshop. To restate, these de/re-configured assemblages of words, letters and phrases were not to test a scientific hypothesis, but to provoke beyond-binary thinking and doing to unfold, unravel and unlearn. Besides, prior to the workshop, although I had briefly introduced to the participants about how we would have approached the deconstruction process of binary words, I did not particularly remark any rule or technique. Thus, participants found their own ways—some stuck to one style while some explored and mixed different manners at the same time. While analysing the outcomes, I detected some common grounds between different examples, thereby some particular strategies that became clearer. To clarify the connections between different deconstructions further, I will call these various strategies as *transposition, re-conjugation, re-wording, transfiguration* and *re-binarisation*. I will explain them through the exegesis of some of the reconfigurations which I will relate to the issue of discourse, materiality and queerness.

Transposition:

The majority of the deconstructed binary words stemmed from transpositions which meant to rearrange the words, syllabuses or letters, and to create new groups of sounds, or namely pseudo-words. It was possible sometimes by completely mingling two words together arbitrarily or deliberately while sometimes adding new letters or taking out existing ones.

For instance, two dichotomised concepts, FORM and FUNCTION, became FORMALFUNCTION (Figure 5.21). Form/function opposition, as a surface and task of an object, indicates not only mere material characteristics of designed artefacts, but also the reproduction of femininity and masculinity. Corroborated especially with the modernist dictum 'Form follows function', this dichotomy was inspiringly unfolded by the design theorist Judith Attfield as 'Form/Female follows Function/Male' (Attfield 1989). She formulated this problematic division of attributions by considering the centuries of women's domestication and belittlement of their arts, crafts and design as sole ornamentalism, on contrary to men's machinery, science, instrumentality and supremacy. By merging these two dichotomous designed and gendered elements down to blur their assigned meanings, FORM-AL-FUNCTION not only turns the so-called unserious FORM to FORMAL which is a sign of alleged seriousness, but also transforms FUNCTION TO MALFUNCTION, as

interruption, impairment and failure of capability. In the meantime, while MALFUNCTION already invalidates the concept of FORMALITY, FORMALFUNCTION renders form/function binarism as defunct.

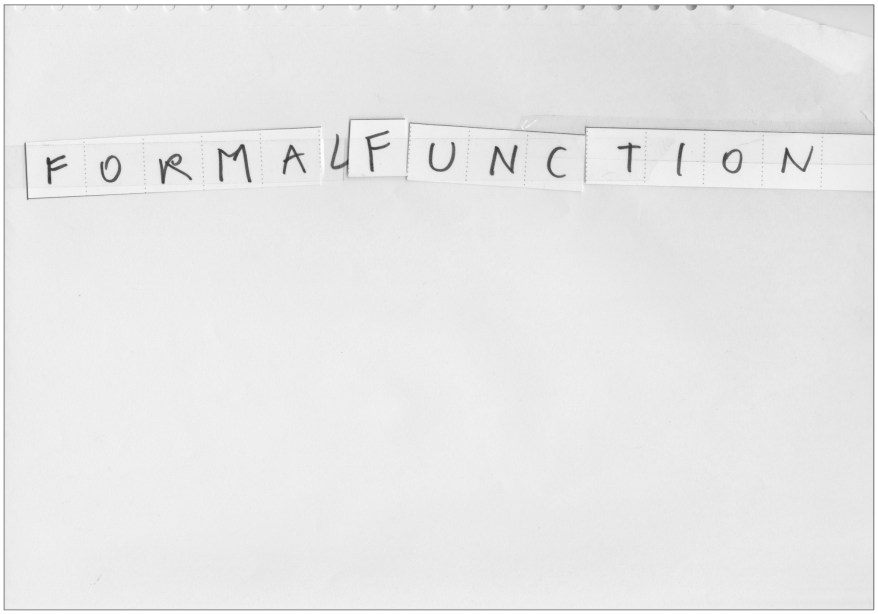


Figure 5.21. Deconstruction of FORM/FUNCTION

Another binary deconstruction was HETERO/HOMO (Figure 5.22), as the indicators of sexual orientation. As I outlined in Chapter I in detail, gender and sexuality scholars have been challenging this dichotomy by asserting that there is no rigid and fixed desire for same-sex or an opposite one. Sexuality is as socially constructed as gender; therefore, there is no innate or essential predisposition for HETEROSEXUAL or HOMOSEXUAL acts. Moreover, to go back to the linguistic aspect of this dichotomy, we can pay attention to the cultural critique Bülent Somay's (2014) illuminating text on the emergence and the [mis]use of these terms. By scrutinising the Greek and Latin origins of the terms and the literal attributions of different prefixes, Somay proposes to reclaim the subversive meaning of 'hetero' again, against 'straight-ness'. He provocatively argues that the opposite of 'hetero' should be "either '*ortho'* (straight) or '*idio'* (self), rather than '*homo"*, because the "the opposite of *orthodoxy* is *heterodoxy",* coming from *"*the prefix *hetero-* from *heteros*, meaning *other* or *different"* or even *dissidence* in theology (Somay 2014, 3; 20). Therefore, divulging the linguistic inconsistency intrinsic to the HETERO/ HOMO binary, he claims that the misused invention of 'heterosexuality' was to detach it from its disruptive context and tame it in a hierarchal opposition (Somay 2014).

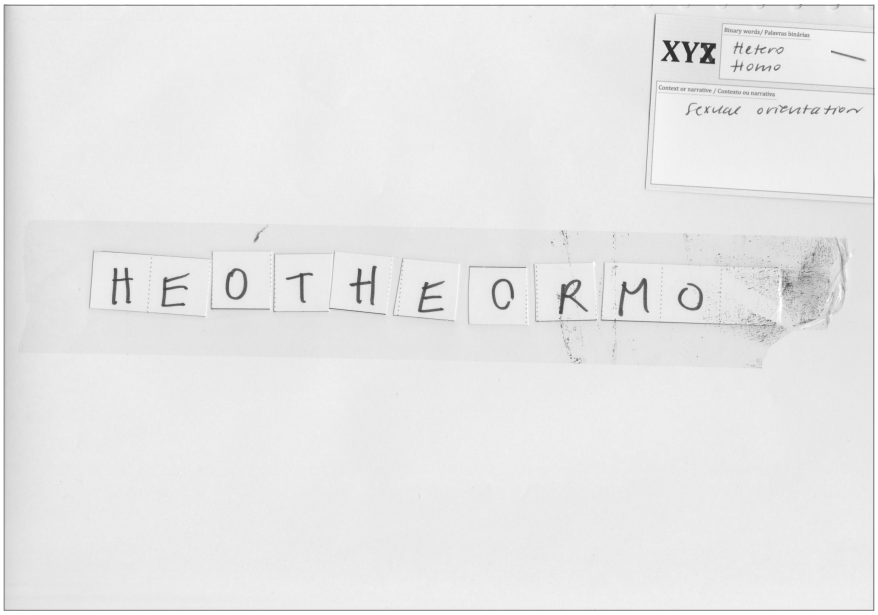


Figure 5.22. Deconstruction of HETERO/HOMO

As a result of this etymological unfolding[221], Somay (2014, 21) argues that we cannot speak of the term 'heterosexuality' as it is, but there can only be 'heterosexuali*ties*', since 'hetero' consists of multiplicity on the contrary to *straight* that refers to oneness. Through this formulation, Somay draws our attention to the need and urgency to unravel the terminologies as a both sociopolitical and daily counteraction against gender- and sexuality-driven oppressions. HEOTHEORMO that came up from the workshop, accordingly, was a materialisation of such a distortion in terminology that would reduce the meaning our existing categorisations for myriad kinds of sexual orientation to absurdity.

Since this rigid designation of HOMO/HETERO-sexualities took place, the breadth of sexual orientation has expanded from an intimate sexual act and desire to the interest of public institutions. This is a significant echo of Foucault's discursive practices I mentioned earlier in this chapter: the very naming, enunciation and articulation of HOMO/HETERO immediately becomes materialised and restraint in the hands of established authorities, namely laws and families. The power of social norms polarising HOMO and HETERO and condemning the bodies who conduct non-conforming sexual activities has been functioning hand in hand with the institutions illegalising these bodies and depriving them of having recognised partnership and

[221] To know more about the term 'homosexuality', as well as a lot of astonishing explorations on gender and sexuality and their other diametrical oppositions such as sex for reproduction/sex for pleasure, see *Heterosexuality, Orthosexuality, Idiosexuality* (Somay 2014).

parenthood. A prevailing issue is the right of marriage, child adoption and reproduction of queer bodies. Leaving the ongoing contentions on the same-sex marriages aside[222], I will connect this argument with another binary MOTHER/FATHER, as the keystones of [nuclear] family institution (Figure 5.23).

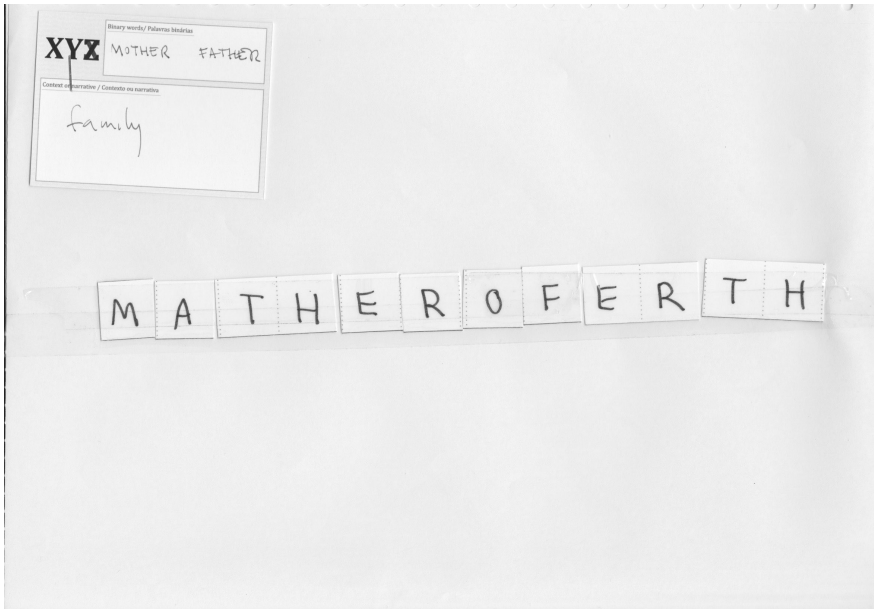


Figure 5.23. Deconstruction of MOTHER/FATHER

Debating whether the right for marriage is worth fighting for or not, one of the participants put the very dichotomy of MOTHER/FATHER at stake by questioning its power in shaping the idea of family, therefore automatically causing the exclusion of the otherwise: two-mothered family, two-fathered family, several mothered and fathered family, no-mothered or no-fathered family and so on. Even in the same-sex marriages in state's approval, institutions entail definitions of motherhood and fatherhood in a family—a family supposedly 'nuclear' and monogamous. Moreover, to go back to the

[222] The issue of same-sex marriage has been a long-standing controversy in LGBTI+ movement worldwide, especially in Global North, where, by the time this text is written, same-sex marriage is mostly legalised. The fight for the recognition by law, however, is firmly criticised by most of the queer activists and scholars who consider this endeavour as a desire to be 'included' in the heterosexual system of family-making instead of invalidating it from the ground. They argue that to follow the same heteronormative marriage path is to be rather a conformist than subversive act, and paves the way for homonormativity, while this path still excludes many other queer forms of love, partnership and parenthood such as polyamory and friendship care. Although I find this discussion very striking and share lots of common thoughts, I also see this discourse quite West-oriented because in most of the countries, such as Turkey, the lack of legal recognition is not solely a political deficiency, but a very present daily persecution. In such contexts, queer activists strive to see what kind of positive impacts a legal recognition would bring to social reality, thereby their everyday life. By saying so, I am not positioning myself as pro-marriage—nor anti-marriage—but I emphasise that there are miscellaneous political, social and cultural circumstances that make a unidirectional comment impossible.

emergence of dichotomous discourses and mindsets, one can recall that the very first words a baby most likely starts saying are 'mummy' and 'daddy'. So, the first linguistic and corporeal understanding of the world of the baby is gendered, binary and normative. This issue was one of the initial subjects participants importantly conversed about during the discussion session in the workshop:

> "PAR1: Maybe the first binary is 'father and mother'. What comes before is the man and woman…
>
> PAR3: Or, it's the egg.
>
> PAR1: …and how this system produces the idea of "man-made". But man comes from a woman, so it's strange.
>
> PAR5: But according to the androcentric idea, it also comes from a sperm… That's also how men justify themselves and their so-called power: like, 'ok, women reproduce the child, but they cannot do it without a man's sperm!'
>
> PAR1: Yes, but then again, it's already divided since the beginning. By saying this, we already affirmatively accept that binary: 'One thing cannot exist without the other, or without someone affirming this binary'…" (Audio Recording2, 00:23:15)

Therefore, a baby is born to affirm this binary since its birth not only discursively, but also materially as the entire idea of parenthood is corroborated through designed artefacts, spaces and images as I mentioned before in this chapter. Designed objects, their packagings, commercials and public spaces not only reproduce the dichotomous-gendered-sexed parenthood but also emphasise the value of motherhood, reproduction and thereby domestication of women. MATHEROFERTH, by these concerns, deconstructs the very division and welcomes multitude forms of possible parenthood without the obligation of dichotomisation.

This situation of showing the norms and hiding the 'undesired' ways of organising life manifests itself in another binary deconstruction of HIDE/ SHOW. The participant describes it "Social disclosure, being or not being seen, social space" and turns them into SHIDE, as "ambivalent, two-fold action. Be two things at the same time that are not <u>two</u> things anymore. It is the third action, or perhaps a non-action." This comment about 'non-action' interestingly echoes what I already discussed and referred to queering and undoing as

'antidote activity' in the earlier chapters. It is also phonetically intriguing, as SHIDE fairly evokes both SHOW and HIDE at the same time, but does not mean any of them: it slips through their surfaces, catches them from their verges (Figure 5.24).

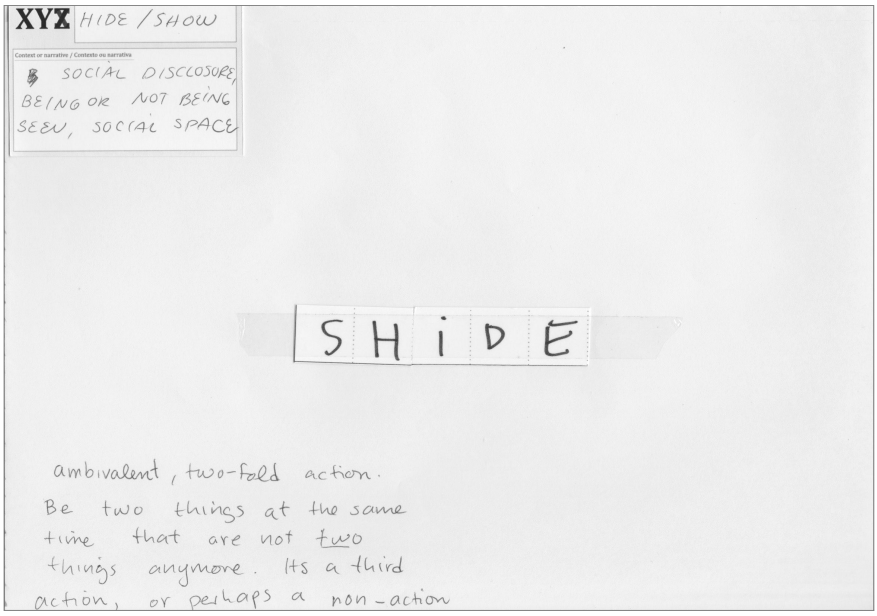


Figure 5.24. Deconstruction of HIDE/SHOW

The next dichotomy was directional, not only about whether a body is shown or hid; but also where that particular body heads toward, how the body's mood, temper or disposition is in a particular moment. This approach that transformed UP/DOWN dichotomy to DUPONW (Figure 5.25), as a possible suspended direction and positionality, brings the concept of 'orientation' into question. Orientation is defined as "the action of orienting someone or something relative to the points of a compass or other specified positions" or "a person's basic attitude, beliefs, or feelings in relation to a particular subject or issue."[223] Therefore, more than indicating a phenomenon that determines the situation of a physical body, orientation also signifies the personal drives and motives *towards* things that a body is socially, mentally and psychologically implicated in. In addition, the concept is inseparably associated with one's sexuality, as 'sexual orientation'. Sara Ahmed outstandingly elaborates the concept of orientation travelling from its relation with objects, spaces and bodies to sexuality and desire. She states that

[223] http://www.oxforddictionaries.com/definition/english/orientation (Accessed May 3, 2016)

"[i]f orientation is a matter of how we reside in space, then sexual orientation might also be a matter of residence; of how we inhabit spaces as well as 'who' or 'what' we inhabit spaces with." (Ahmed 2006, 1)

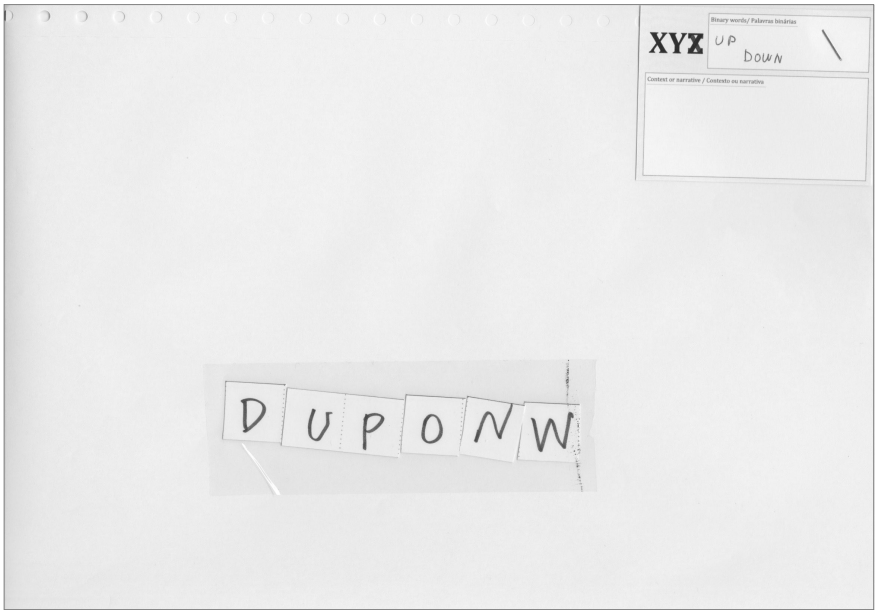


Figure 5.25. Deconstruction of UP/DOWN

Deeming body and sexuality always in direct relation to spatiality, Ahmed's extensive analyses of the notion of orientation articulate the intersection between the bodies' *towardness* to objects and to other bodies, and their identification, inhabitance and familiarity with those they lean toward. Moreover, she propounds the idea of *disorientation* as a queer position that does not follow "certain conventional scripts of family, inheritance, and child rearing"—similar to the example above (Ahmed 2006, 177-178). By remarking the importance of disorientation as a politically effective positionality for the marginalised subjectivities, she stresses that disorient ourselves as queer bodies would shape how we do politics and 'how we live.' (Ahmed 2006)

In the light of the foregoing remarks, DUPONW would be interpreted as an aperture for queer disorientations. Interrupting the binary orientation of UP/ DOWN as well as their hierarchal implications—while UP refers to being in a higher place, DOWN signifies being below and in a lower position, DUPONW would also be considered as a subversion reflected into material environments that were designed according to this binary. For instance, in his seminal book *Pornotopia*, Paul B. Preciado (2014) investigates the architectonic and spatial regimes of *Playboy* ideology and how the overtly sexualised and gendered

environments were designed based on such hierarchal directions and orientations.[224] Taking a closer look at the Playboy Mansion's vertical division in terms of styles and functions, he depicts that while "moving *down* was descending into pleasure, walking *up* was getting into discipline. Moreover, walking up the stairs was climbing into different regimes of power and representation." (Preciado 2014, 122; italics mine) While the lower floors consisted large and spacious spaces for dancing, swimming, chilling out and regaling the male playboy visitors, the upper floors were strictly disciplined as the place of Bunnies' habitation, education and daily activities. This directional separation took place not only as UP/DOWN dichotomy, but also as verticality/horizontality. Preciado, in his in-depth analyses of designed artefacts and spaces deployed in Playboy as direct instruments of its ideology, continues to explore how the introduction of 'horizontality' was served as the new position of modern, successful and sexually and professionally active men. During the 1960s in particular, the shift from horizontality to verticality was promoted not only via images of Hugh Hefner working on his circular designer bed with his pyjamas using the floor like a gigantic desk, but also through discourses that polarised these two orientations and other sexual economies it fostered internationally (Preciado 2014).

Furthermore, these directional materialities that have become the first-hand agencies in segregating and governing bodies come from a much bigger project; the project of colonialism. Frantz Fanon ([1963]1991) stated decades ago that colonial sovereignty initially enables itself through spatial dissections, by dividing lands into pieces and building up boundaries, barracks and police stations in the colonised territories (Mbembe 2003). The Cameroonian philosopher Achille Mbembe takes Fanon's formulation of sovereignty-space relationship a step further and analyses the new complexity of spatial segmentation in the late-modern colonial occupation through new technological apparatuses. The 'contemporary' form of occupation segregates spaces not only horizontally on the level of the terrain with walls and fences, but also vertically from air forces to underground emplacements; yet through three-dimensional networks such as surveillance systems that function multi-directionally. The Israeli architect Eyal Weizman (2002), who examines this phenomenon specifically in the case of West Bank and Israeli occupation, states that this new-age spatial division involves '*the politics of verticality*'.

[224] Not only the magazine itself, but also the corporation with its visual identity, events, mansions, as well as 'Bunnies', 'Playboys' and finally Hugh Hefner in it.

Mbembe (2003, 29) further states that through this 'vertical sovereignty', there is "no continuity between the ground and the sky"; moreover even the sky itself is divided into upper and lower that grades the violence of the occupation (see also Chapter VI). Taking these preceding examples into consideration, one can witness how the dichotomous orientations such as up/down, horizontal/vertical, forward/backward and right/left can be the instruments of dissection of sexualised and colonised spaces, thereby bodies. Thus, by heralding disorientation, DUPONW proposes a disruption in the enunciated distribution of the rigid sensibilities of direction.

Another noteworthy deconstruction was formulated as the FIM/PRINCÍPIO opposition which signifies END/BEGINNING in Portuguese (Figure 5.26). Rejecting the sharp logic of time, life and course of events that are inarguably considered as linear and finite—especially in Western epistemologies, FINCÍPIO brings non-linear and multidimensional temporalities back. FINCÍPIO becomes a link, or a cyclic edge between opening and closing, dawn and dusk, birth and death, and past and present. Exemplifying it simply, design products—thereby the ones mentioned during this research—do not have limited life spans, but they impact social relations, economy and environment almost interminably. Or the effect of a four-hour workshop does never finish within the timeframe, but continues influencing the minds, as one of the participants commented. Thus, FINCÍPIO suggests de- and re-construction of the dominant binary vision of time and existence; yet encourages us to keep going.

Figure 5.26. Deconstruction of FIM/PRINCÍPIO

Re-conjugation:

Some of the cut-ups similarly derived from the transposition of the letters, but I rather call them re-conjugations. The reason is that the binary words were not merely rearranged towards new combinations that had not existed before, but transformed into new terms or phrases that had already had meanings. This process was similar to the grammatical act of conjugating, as making different variations and associations from the same words, letters and sounds. The following examples will illustrate this sort of sense-making, or sense-shifting further in the way of new queer material-discursive deconstructions.

As an extension of the cyclic and continuous perception of time already introduced above, another binary opposition to be reordered was PAST/ FUTURE (Figure 5.27), as the significant concepts for both design[ing] and queer[ing]. A good number of feminist scholars have been discussing 'women's temporality' and their "complexities of time and becoming" (Kristeva 1981; Grosz 2000, 230). Rejecting the masculine, hegemonic, linear, mechanised and coercive temporality (Griffiths 2002), feminists welcome their heterogeneous, nonlinear, and dynamic count of time (Coleman 2008). While repudiating the win-, rivalry-, success- and progress-oriented time that colonisation and industrialism imposed on peoples and nature, they expose how hegemonic time is "western, Christian, linear, abstract, clock dominated, work oriented, coercive, capitalist, masculine and anti-natural." (Milojević 2008, 333) As a result, bodies, whose rhythms fall outside this logic, are considered as failed and unsynchronised. Nevertheless, instead of accepting to adapt themselves to this determined time-scape, feminists and marginalised groups reclaim other temporalities. For instance, as I mentioned in Chapter II, Sheila Levrant de Bretteville (1974) discusses this hegemonic temporality in the context of creative disciplines, considering women's time utterly different from men because of women's imposed social, economic and domestic responsibilities. In a similar vein, in his essay on queer temporality Halberstam (2005) also seeks to re-situate queer time and space outside the family institution, reproduction, heteronormativity and normative daily scheduling (i.e. going to bed early, waking up early, using the day as efficient as possible). It is because the normative institution of family is directly connected to historical past and

always relies itself on future of family and perpetuity of nation, thereby its economy, politics and social function (Halberstam 2005).[225]

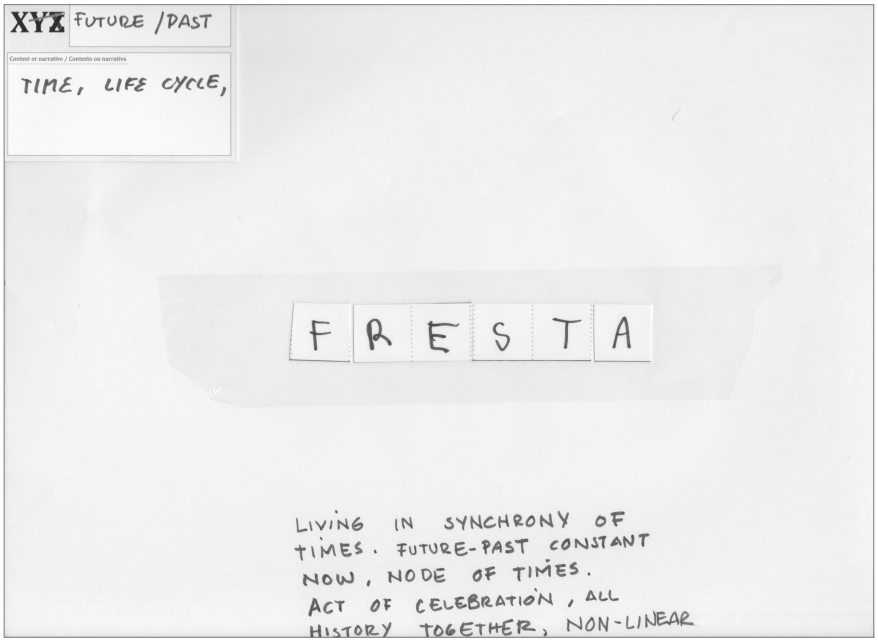


Figure 5.27. Deconstruction of FUTURE/PAST

On the material side, design, as an activity and discipline, is a project of future-making through its ever-growing appetite for innovation, development and progress; and its dissatisfaction about the past and present. Artefacts, buildings and networks are unceasingly designed to be utilised in the future, but as soon as that future comes, designers already contrive 'better things' that would substitute the existing ones. Therefore, considering the argument of this research that the anthropocentric artificial world itself is a design project as everything in it is materially constructed, I propound that human beings live in a never-coming future while missing the past and destroying the present. This destruction is inherently directed to future as well, due to the unsustainable modes of production, extinction of natural sources and continuation of unplanned urbanisation. Calling this kind of 'there ain't no tomorrow' way of designing *defuturing,* Tony Fry (2015) stresses how past,

[225] In his famous book *No Future,* American literary critic Lee Edelman (2004) similarly defies the reproduction-oriented futurism and the concept of 'child' at the centre of this future as a menace for the queer position. He discloses how the imagination for future that is conditioned by 'child'—procreating the child, taking care of the child, fighting for the child, living for the child—becomes the *sine qua non* for the current politics that is tightly linked to the conventional social order and status quo. (Edelman 2004). At the same time, this child- and family-driven futurism is unceasingly corroborated by designed materialities every single day from housing to schooling, from toys to garments. However, indigenous scholars criticised Edelman's approach for speaking from the white and affluent privilege, since native peoples have long been having 'no future' through the massacres, forceful castrations and social deprivations since the settler colonialism (Smith 2010; Arvin, Tuck, and Morrill 2013).

present and future are manipulated in the hands of power. In the same line with Anibal Quijano (2000) arguing that Western colonisation produced a new temporal perception for the colonised communities about the historical past and Walter Mignolo (2011) pointing out how colonial technologies introduced and controlled time as something that should move only 'forward', towards progress; Fry (2015) also asserts that design is deeply implicated in *chronophobia*—the fear of time—insomuch as that it reproduces future in the same way it has shaped the past under the guise of innovation, for the sake of a better control of societies. Therefore, he invites designers, historians, researchers and intellectuals to confront with a greater task: not solely to deny the linear reading of time but to explore new ways of history-writing and future-making. The task also includes the "de-centering of historical consciousness" and conceding that the grand narratives of past which shape present and envision future have hitherto stemmed from the dominant Western ideologies and epistemologies (Fry 2015, 14). Likewise, the Brazilian design researchers Luiza Prado de O. Martins and Pedro Vieira de Oliveira (2016) similarly elaborate on a possible interruption of PAST/FUTURE binarism in the context of time, materiality and coloniality. Unfolding the close relationship between design[ing] and time[ing], they discuss the hierarchal oppositions (i.e. 'vernacular/industrial', 'tradition/expertise', 'design/not-design') that Western hegemony imposed on other non-Western material cultures. Instead, they take up anachronism as a strategy in their practice-based research to hover the time, invite participants to envision a non-chronological set of personal and political events, and finally blur the boundaries between the PAST/FUTURE "for the cyclical nature of possible non-Western futures." (Prado de O. Martins and Vieira de Oliveira 2016, 31)

Likewise, FRESTA can be understood as another initiation that would obscure the boundaries between past, present and future. It is a new conjugation proposed by one of the participants as "living in synchronic of times, future-past constant now, node of times; act of celebrating, all history together, non-linear", as discursively disrupted temporality. Curiously enough, at the same time, both the act and the meaning of deconstruction is entirely material, since FRESTA means 'slot' or 'hole' in Portuguese. Therefore, FRESTA wittily turns PAST/PRESENT dichotomy into an opportunity of shifting dimensions through a temporal aperture, a *diffraction* (Haraway 1992); a crack that does not appear between past and present anymore, but on the very effects of their togetherness and their cyclicality. FRESTA, moreover, fractures the

hegemonic chronological time, re-historicises and re-futures it, and eventually turns it into a non-binary queer temporality. This metaphoric re-conjugation can also recall the queer theorist José Esteban Muñoz's (2009) non-straight temporality, celebrated as utopias-to-come, and 'futures in the present'. By diagnosing the tribulation of heterosexual futurity, he embraces ecstatic, fantasmatic and non-binary queer temporality taking place "on oil dance floors, sites of public sex, various theatrical stages, music festivals, and arenas both subterranean and aboveground" where "queers live, labor and enact" within their over-material bodies (Muñoz 2009, 49).[226]

Another binary that was firmly linked to the material body and its politics was PAIN/PLEASURE which was posited as DOLOR/PLACER in Spanish by another participant who denoted it as "sensations of the soul" (Figure 5.28). These two opposite feelings occupy significant space in sexuality studies due to their close association between pleasure and [sexual] desire. For instance, earlier studies embarked on a quest about the motives behind the 'deviant' ways of having pleasure such as same-sex intercourse and masturbation or not getting pleasure with sexual acts, as in asexuality. Since such studies resulted in tentative, canonic and phobic assumptions on non-normative human physiology and phycology—Sigmund Freud can be remembered as the spearhead—I rather count the contemporary inquiries and practices, such as BDSM.[227] Sexuality scholars, activists and artists have been increasingly researching and discussing BDSM acts (i.e. especially in pornography, film studies, arts, queer theory, post-feminism and digital media), these practices can still be considered as marginal, anomalous, malapropos and even cruddy. Yet, BDSM has constituted another emancipatory domain for women and queer bodies, as bodies that are physically and psychologically exposed to sexual violence, harassment and persecution. In BDSM practices, which are based on consensual, controllable and desirable power conducts, these bodies recount that they can use their own wills, be their own agency for their sexual undertakings and fantasies; and 'choose' the power relations in the act (Prior

[226] For more accounts on temporality, queerness and non-normativity, see *Cruising Utopia* (Muñoz 2009); as well as *Time Binds: Queer Temporalities, Queer Histories* (Freeman 2010).

[227] BDSM is the acronym for sexual and erotic practices. The letters BD would refer to Bondage-Discipline, DS to Dominance—Submission, and SM to Sadism-Masochism. BDSM might—or might not—include acting and role-playing, as well as designed props, tools, garments and spaces.

2013).[228] Thus, by turning pleasure into pain turned into pleasure again, they blur the boundaries between these binary sensations.

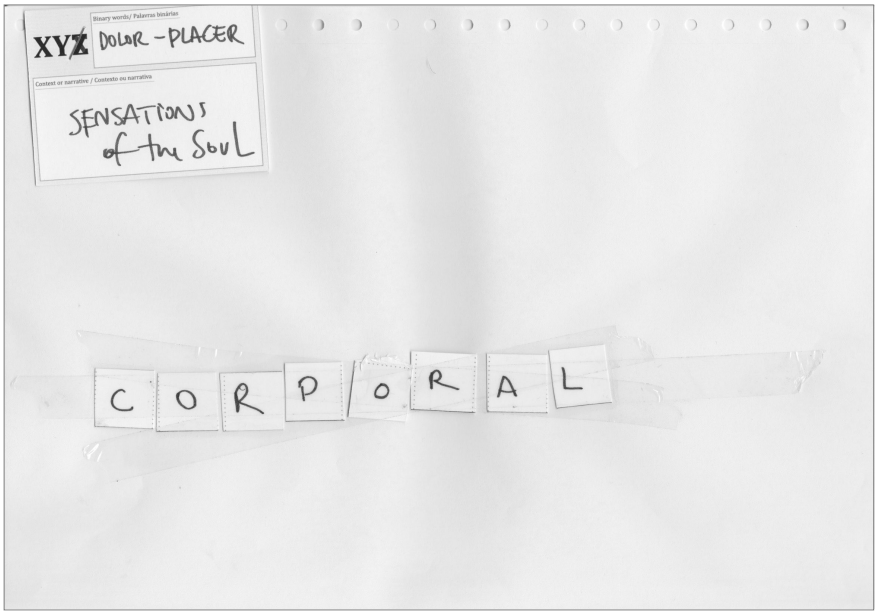


Figure 5.28. Deconstruction of DOLOR/PLACER

Designed materials also fortify this process of obscuring the pain/pleasure dichotomy through its paraphernalia: whips, handcuffs, blindfolds, ropes, leather accessories, boots, high-heels, chains, uniforms; even spatial arrangements and digital platforms that enable BDSM followers to meet and connect. As Adam Geczy and Vicki Karaminas (2013, 99) stress, "this is a practice in which sexual activity is inextricable from its style."[229] Therefore, the deconstruction of pain/pleasure binary goes beyond being a discursive act and performs as a firmly corporeal manifestation by mingling the purposes and uses of both hurtful and delightsome materialities for transcendental erotic experiences. In the workshop it was articulated by CORPORAL, as the suggested non-binary conjugation, that corresponds to BODILY in English. Interestingly, seeking to raze the demarcations of pain and pleasure, the participant overturned these binaries into the word CORPORAL; a term that,

[228] As it is well known today, Michel Foucault was also closely involved in BDSM practices, leather and bathhouse scenes in the U.S. during the 1970s, while going deeper in his inquiries and analyses on the relationships between sex and power, and the concepts of obedience and punishment. By seeking to understand the complexity of the feelings we have towards things that give pain to us such as hegemonic power, he wrote "what makes power hold good, what makes it accepted, is simply the fact that it doesn't only weigh on us as a force that says no, but that it traverses and produces things, it induces pleasure, forms knowledge, produces discourse." (Foucault 1988, 119; quoted in Prior 2013)

[229] Geczy and Karaminas (2013, 99) emphasise BDSM Style as "the very nub of queer style since they are self-conscious realisation of its inherent, avowed artificiality."

instead of imposing universally approved morals, would rather signify the sexo-carnal subjectivity.

Another deconstructed word DESMODELAR was extracted from HARD/SOFT binary, expressed as DURO/MOLE in Portuguese (Figure 5.29). As discussed in the previous chapters, being hard or soft is strongly connoted to being masculine/feminine in terms of gender presentations and roles, materialised as blue/pink, public/domestic and machinery/ornament. This dichotomy is also used to assess different levels of masculinities in the spectrum of 'manhood' which honours machismo and toughness, and associates the lack of these qualities with effeminacy and gayness. DESMODELAR, meaning to de-mould, de-model or de-pattern, refers to distorting the 'mould' that makes numerous replicas from one cast; and rooting the problem of binary away instead of fighting against each of their implications respectively. As the participant wrote down, it also "intends to question the idea of socially imposed models"; yet the verb itself signifies an active material deconstruction, as unmaking.

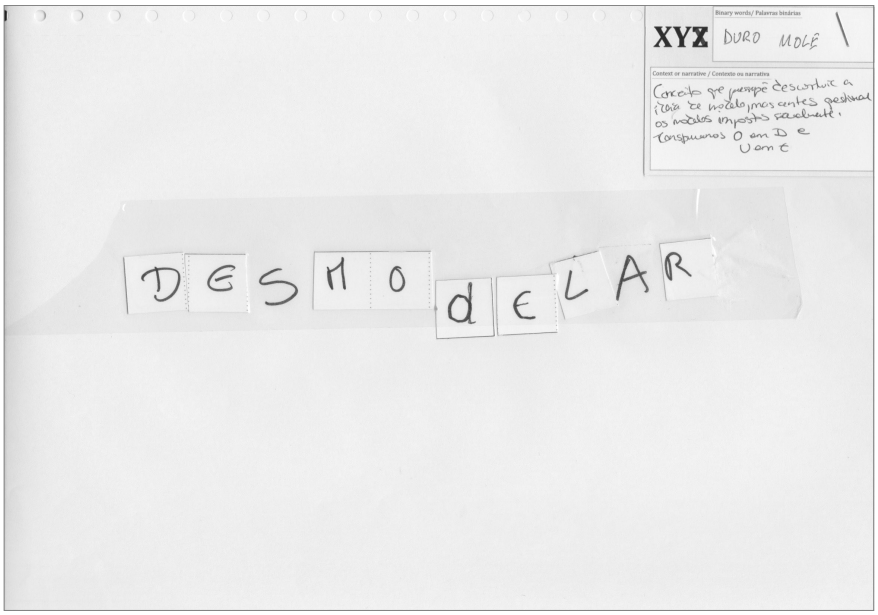


Figure 5.29. Deconstruction of DURO/MOLE

Re-wording:

As seen above, some participants cut binaries up and transformed them into the words that already had meanings, but took on new connotations—as I called re-conjugations. Similarly, and likely in a more humorous way, other participants deconstructed the binary words with their syllabuses and letters, and re-built not only new words but also new phrases that made authentic,

but broken sense. Calling this style as re-wording or re-phrasing, I will very briefly exemplify below how one same group of letters and sounds would compose new words, and how these already existing words would gather for new phrases with ruptures in their sense-making. Nevertheless, I will bring into question how these ostensibly 'inutile' discourses would stimulate new ways of thinking, understanding and un/re-learning not only material configurations but also their affective politics.

One of the re-wordings descended from MALE/FEMALE opposition as one of the most defied binaries in the context of gender, sexuality and queerness. As I discussed earlier, the problem of this biological sex bifurcation augments when it is performed through heterosexual matrix and perpetuated by material embodiments. One of the participants expressed the grievance about this troublesome treatment in the workshop:

> "The definitions that we have masculine/feminine is also constructions. For example, it happened in a workshop in the question of gender. There was a person speaking and having the beard, glasses, and was very strong. But she attributed herself as feminine. And it was a feminist workshop about equality, identity, perception of gender, etc. And there were so many critiques towards her, such as 'you're transsexual', 'you're this and that…' which is to say that 'my conception of the world is superior than that person and her construction of her form' as if that person's identity was not legitimate enough as mine. And it is problematic. And it is also against the idea of plurality. To stick to so strongly this femininity/masculinity binaries also exclude other possibilities." (PAR4 Audio Recording2, 00:36:15)

Thus, bringing forward what is beyond sexual dimorphism and conjuring up the common features of human beings based on their species, one of the participants invited others to 'FEEL MAMALE'—with grammatically wrong, phonetically close reading of mammal (Figure 5.30). FEEL MAMALE is surely an odd phrase, but through humour and confusion, it suggests to transcend our anthropocentric supremacy and turn back to our animal characteristics. Moreover, it would summon not only post-humanism, but also pro-humanism that would de-centre the cultivated, civilised and institutionalised functions of morphological sex. This witty call of feeling mammal displays the potential grotesqueness of material-discursive deconstruction that would put our assumptions on words, their meanings, gender, sexuality and material body in question.

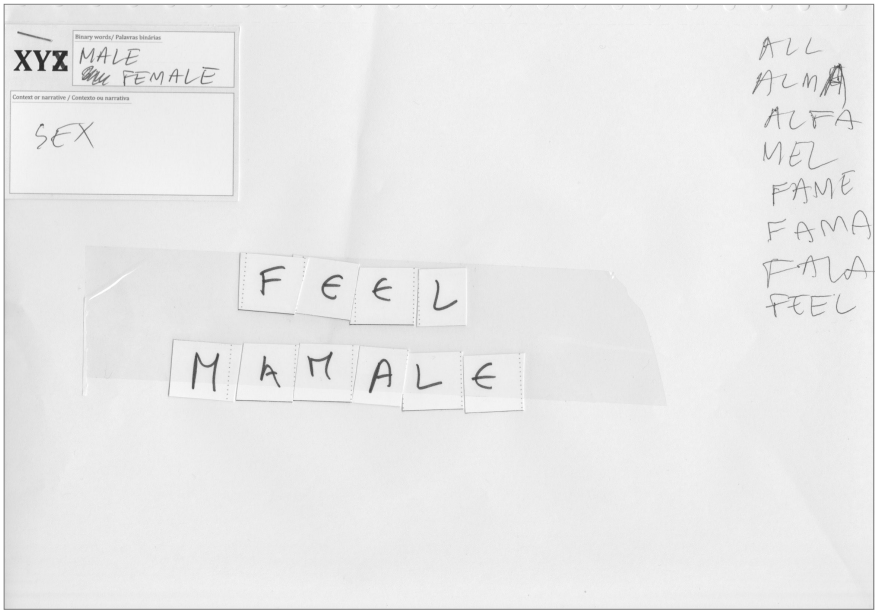


Figure 5.30. Deconstruction of MALE/FEMALE

As to aforementioned materiality, body and institutions, the deconstruction of OPAQUE/TRANSPARENT contrast was as witty as the ones above, especially in the way the participant transformed its context through a surprisingly minor change. By utilising the liberating possibilities of the Cut-up technique, another participant tackled the OPAQUE/TRANSPARENT binary that characterises the very quality of a material[artefact] and converted it into a non-institutionalised family context: OPAQUE TRANS PARENTS (Figure 5.31). In fact, being seen through or not cannot be only associated with the mere physical matters, nor with a rigid dichotomy because there are multiple shades of translucency. It is also linked to being ambiguous or lucid in terms of personality and politics, while there are similarly multiple shades of downrightness and political correctness. By appending one 'S' into this dichotomy, or simply pluralising it, the participant sweeps away the politically correct currency of family, partnership and parenthood, and brings about the issue of trans-hood.

This issue and prefix of 'trans-' was also one of the subjects discussed during the workshop. A dialogue occurred as:

> "PAR2: I would like to pick on something that was said earlier: how trans-gender, or the prefix *trans-* already means—I'm not very familiar with queer theory, though—to *trans*cend, already go beyond, across this dichotomy of male and female. But also probably transgender identities are already under the category of female that became male, or male became female…They

are already considered in terms of these dichotomies. They are not really *trans*cending this initial binary. But they are probably shifting…

PAR8: But it also creates a shock for many people. Like, when people confront with things that they cannot put in any system, they get in shock. Like 'how and where can I put this information into my binary world?' So, I think with just this, it is already *trans*cending.

PAR5: Also, *trans-* doesn't come from *trans*cendental, but it comes from *trans*ition.*[confirms with the English teacher participant]* So, it comes from the scientific category as well…The word itself emerged as a medical condition, not as an affirmation. Also, before people got named as transsexual (medically or linguistically) they were treated as homosexuals, regardless of what they were feeling, as a result of lack of 'naming'. So they are defined, so they become, ironically. Even they are called FtM or MtF transsexuals. Even if you don't accept yourself, people will call you so." (Audio Recording2, 00:38:48)

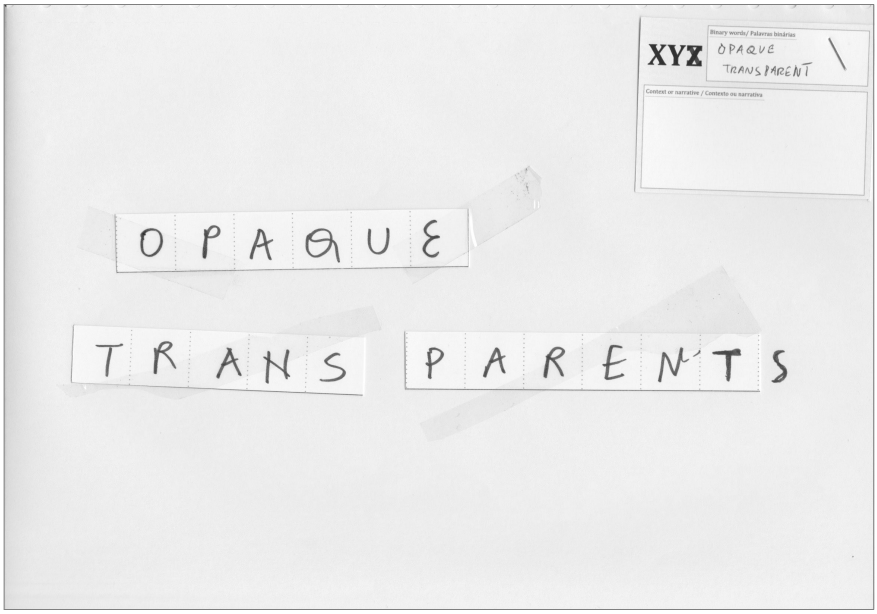


Figure 5.31. Deconstruction of OPAQUE/TRANSPARENT

Without getting lost in miscellaneous stances in identity politics—or to put it simply, there are many identifications that cannot be fixed with one prefix—the participant brought the discussion about the position of trans* into the level of discursive practices: the family. It is striking to observe how a single prefix that is derived from a binary opposition can be converted to a disruptive mode of non-normative future-making, bearing non-cis-heterosexual, non-

monogamous, OPAQUE and TRANS PARENTS. This example is a simple, but an impressive mode of re-configuration in the way it provokes inquiring multiple different layers of gender, identity and discursive practices.

By expanding the discussion into intersectionality, the following deconstruction touched upon the issue of class and addressed the RICH/POOR dichotomy, as RICO/POBRE in Portuguese. These two hierarchally opposite words that indicate the purchasing power of material things (i.e. artefacts to possess and use, spaces to dwell and inhabit, nourishment to survive, documents to be identified, registered, certified, mobilised) are directly related to design[ing]. I claim that design is a direct signifier to reveal who has the power to utilise certain materials, actions and phenomena—as designed 'things', thereby to rank and segregate people according to their ability of utilisation. In other words, designed materialities produce privileges, and thus disadvantages as its polar opposite—as the socio-economic-political system draws its strength from polarisations. Moreover, capitalist and neoliberal modes of economy, production and workforce, as the means of reification of design ideas, widen the gap between the two parties of these polarisations, such as RICH/POOR (see, for example, Chapter II).

As a response, one of the participants cut-up and re-worded the RICO/POBRE dichotomy as PICO ERRO (Figure 5.32). In Portuguese PICO would mean 'thorn' or 'beak' that stings, pricks and irritates, or 'peak' as the spot height of a mountain; while ERRO signifies 'error'. Therefore, in the words of the participant, the phrase PICO ERRO unfamiliarly connotes both 'hurtful error' and 'the uttermost error'. Undoubtedly, this 'hurtful error in its peak', fallacy or fault addresses to the very dichotomy of RICH/POOR and attacks to its discursive and material senses at the same time.

Another re-phrased binary was emerged from another widely used dichotomy, as the reference for the most people's moral conduct: GOD/EVIL. Undetachable from its theological connotations, this binary can be traced back to the grand narratives prevailing since the birth of the monotheistic religions, or even to the prehistoric ages where humankind had different gods for different purposes. However, the need for the divine entities to justify the inexplicable reason and meaning of existence, or to regulate people's value judgements intimidated by a supernatural force has altered during the execution of religions. The purpose of the creation of GOD/EVIL as a representation of kindness/malignancy has been transformed from the sense of

justice to the instrument to control, manipulate and sovereign the masses through the institutionalisation of beliefs. These institutionalised religious practices served as dogmas functioned as keystones in imposing the ideologies of conquerors on the colonised lands. For instance, by contextualising this argument in the issue of gender and sexuality, Lugones (2007) argues how the androcentric Western religion destroyed the gynaecocracy-oriented[230] cultures and tribes in occupied territories. In the light of the historical phenomena, she argues that replacing the "gynecratic spiritual plurality with one supreme male being as Christianity did, was crucial in subduing the tribes." Therefore, religion played a crucial and detrimental role in transforming the colonised land's social structure from "egalitarian and gynecratic to hierarchical and patriarchal." (Lugones 2007, 199)

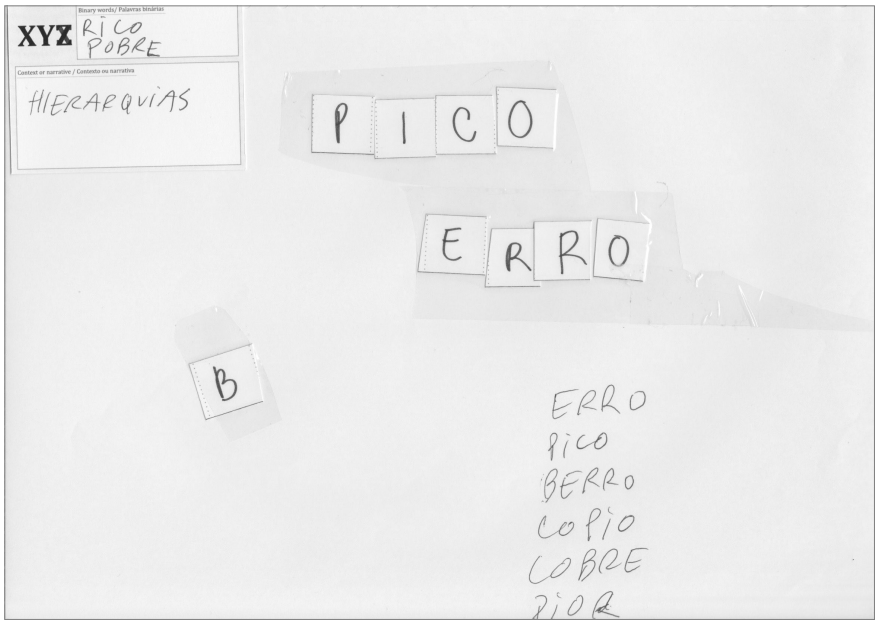


Figure 5.32. Deconstruction of RICO/POBRE

Religions, evolved from this simple GOD/EVIL binary, are far from being obsolete, but still growing in different forms. They still rule the vast majority of the social, political and economic relations, while creating an extremely chaotic atmosphere all across the world, resuscitated in the recent decades. Surely, this potency is not merely derived from the notion of religion, but its partaking as another institutionalised apparatus in power relations and as the instrument of manipulating the masses' comprehensions. As a humorous critique towards this manipulation and an invitation to look beyond the GOD/

[230] Gynaecocracy refers to 'ruled by a woman or women'.

EVIL binary which does not represent at all the morality of human complexity, one of the participants turned this dichotomy into an unexpected phrase. DIG LOVE (Figure 5.33), in an imperative mood and a request, encourages us to dig the surface of the alleged virtue of GOD/EVIL and retrieve the wreckage love that has been buried, trivialised and forgotten. Moreover, it is also a call for digging the surface of the normative conception of love (i.e. cis heterosexual, monogamous, reproduction-oriented, class-driven) and setting sail for queer horizons.

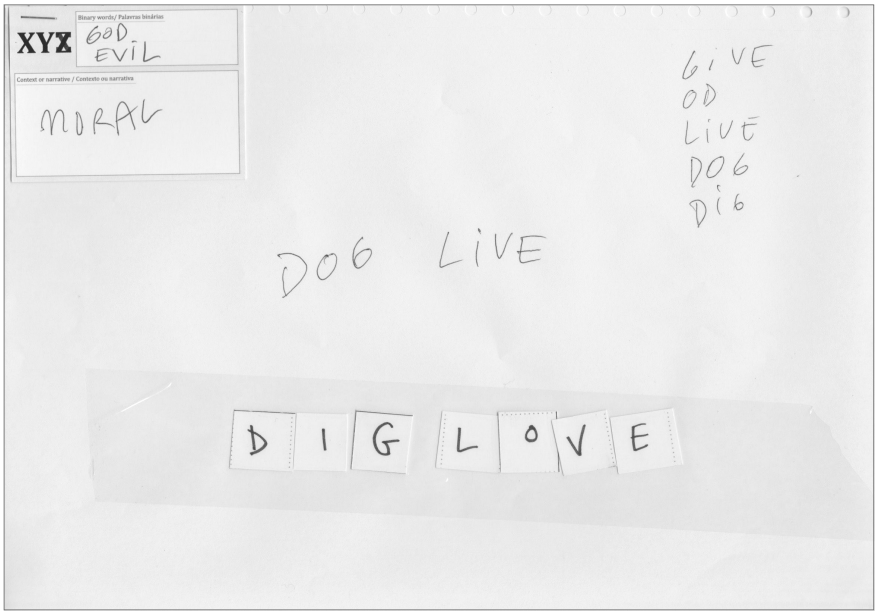


Figure 5.33. Deconstruction of GOD/EVIL

Transfiguration:

Apart from the cut-ups based on linguistic deconstructions, some participants explored also visual rearrangements of the binaries via intermixing the letters, syllabuses and the other binary words. By regarding it as a form of transfiguration, I find this surprising approach quite influential, in the way it opens up even more possibilities to understand what beyond binary material re-configurations would look like. Moreover, transfiguration-based deconstructions rupture the word/image binary by repositioning them in a non-hierarchal order and juxtaposing them rhizomatically. This form of re-construction echoes Nick Sousanis's (2015) idea of comics, as I mentioned earlier in this chapter, as an *unflattened* amalgam of words that are read linearly and of images that are perceived dispersedly. Comics, as a literal and visual transformation of the words and images, paved the way for new

meanings, senses and multi-dimensional ways of thinking. Similarly, the transfigured cut-ups from the participants can be read as literal, discursive, visual and material collages, as miscellaneous meaning-makings from diverse queer positions. I will very briefly exemplify some of these collages below.

The BODY/SOUL binary, for instance, or as the participant put it "perception of the self, division of being", is one of the most prevailing dichotomies that have shaped the Western philosophy, way of thinking, reasoning and moral actions. Known also as Cartesian duality and strongly expostulated by feminists as mentioned in this chapter earlier, during the workshop the discursive and linguistic BODY/SOUL opposition was deconstructed towards new visual arrangement (Figure 5.34). The participant crisscrossed the words BODY and SOUL and opened up not one linear but many multiple readings of a new configuration. It also intermingled the binary traits of body—the material, corporeal, and outer—and soul—intangible, spiritual and inner.

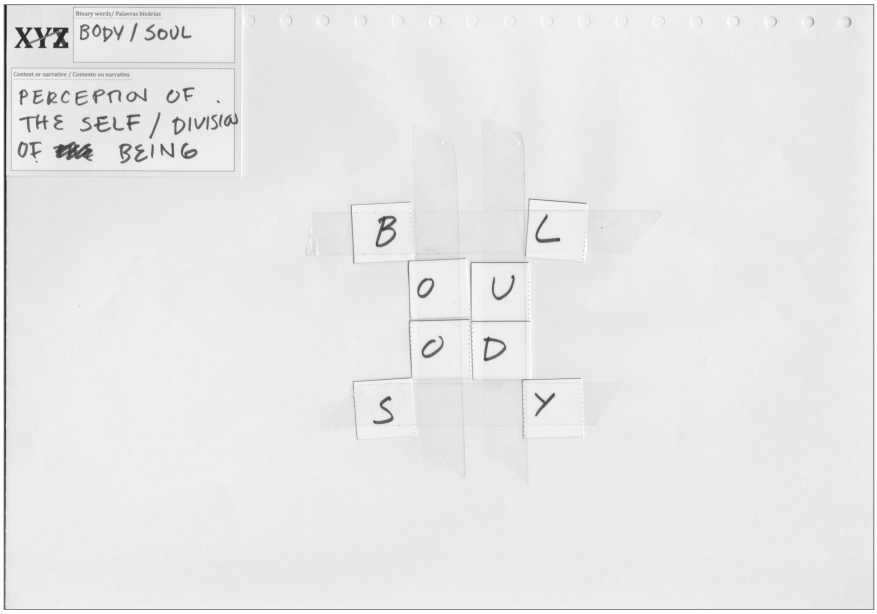


Figure 5.34. Deconstruction of BODY/SOUL

The FREEDOM/JAIL opposition, likewise, brought about another bizarre deconstruction that was linguistically, visually and materially thought-provoking. The intriguing part starts from the participant's very definition of this binary as "place, state of mind, legal restrains". These three different premises respectively indicate 'physical space, mental-psychological condition, institutional practices'. They are also directly connected to the three aspects of what this chapter deals with: 'materiality/design, body, discursive practices'.

Therefore, the multi-pronged approach of this example already set the stage for multi-layered readings of deconstruction.

By cutting the binary words up and re-merging them in a visual order, the participant re-configured the word FRE-J-AIL (Figure 5.35) with the phonetic attribution to FRAGILE that characterises the notions of freedom and incarceration. Moreover, in a clear detachment of J from AIL, the concept of JAIL is abolished and paves the way for AIL which means 'trouble or afflict in mind or body' that JAIL would cause. However, interestingly, the participant tenuously encircled the letter J and put the letter 'h' by noting that it is 'not silent h' as in Spanish pronunciation. This recalls another word HAIL that means to call out to get attention. Thus, this re-configuration draws our attention to the fragile boundary between FREEDOM and JAIL, as I will discussed in Chapter VI in the context of segregated carceral environments.

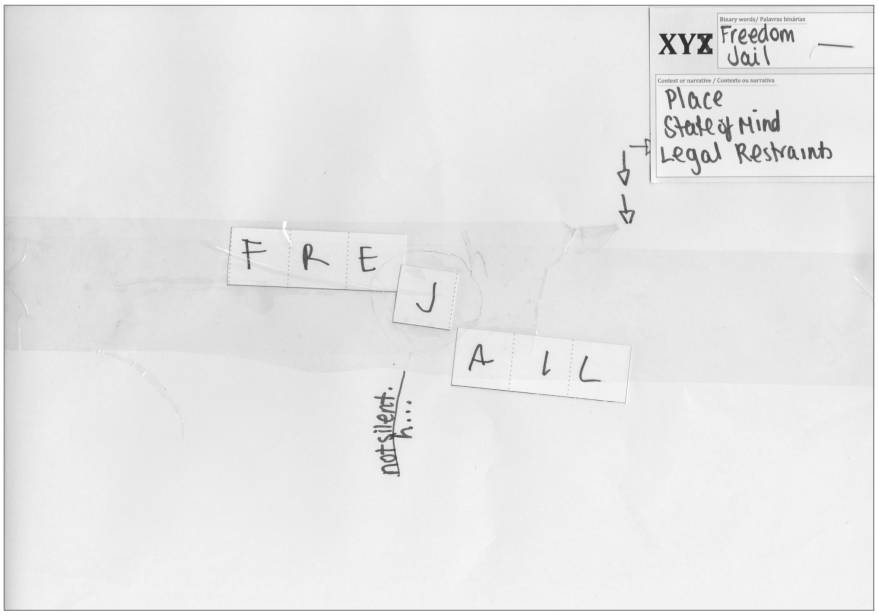


Figure 5.35. Deconstruction of FREEDOM/JAIL

Another pointed out fragile binary was OCCIDENT/ORIENT, or OCIDENTE/ ORIENTE in Portuguese, proposed as "geographical and symbolical concept between the East and the West." Considering the earlier discussions, it is striking to see how east and west, as the plain significations of direction and orientation, are also the very motive of how the globe has been polarised. This polarisation has been requisite for Western modernisation and sovereignty for European power to liberate itself from Islamic—oriental—empire. The project of colonisation has been the reinforcement of this plan which led Europe to gain economic and political power through exploitation, encroachment and

slavery and create its own periphery in Latin America, Asia and Africa and declare itself the hegemonic centre (Dussel 1993; Mignolo,2011). Therefore, West/East ended up representing a geographical or orientational reference point, but West[occidental] turned to be the symbol of civilisation, modernity, aesthetics and prosperity; while East[oriental] to primitivity, conservatism, bigotry, kitsch and poverty. Furthermore, these opposite qualities directly and detrimentally affect the bodies, their politics and daily life.

On the other hand, how can we talk about an OCCIDENTAL/ORIENTAL dichotomy in today's globalised, mixed and transit world? Born and raised in Turkey with Islamic and oriental traditions, having lived in Northern and Southern Western Europe for several years with occidental education and mentality, how can one identify me, for instance—and according to which values? By calling similar concerns, the participant played with the visual and linguistic traits of OCIDENTE/ORIENTE binary and extracted ENTRE OCID-/ORI-ENTE from within, which means BETWEEN OCIDENTE & ORIENTE (Figure 5.36). This visual re-configuration that signifies in-betweenness also demonstrates how the two words amount to utterly different meanings even if they bear the same suffix or a group of letters. Moreover, how a possible extraction of this same suffix can create another word —'entre'—that refers to in-betweenness. This example reveals once again the impossibleness of strict binary oppositions, as the contradiction or the 'betwixt and between' state is inherently contained inside those words.

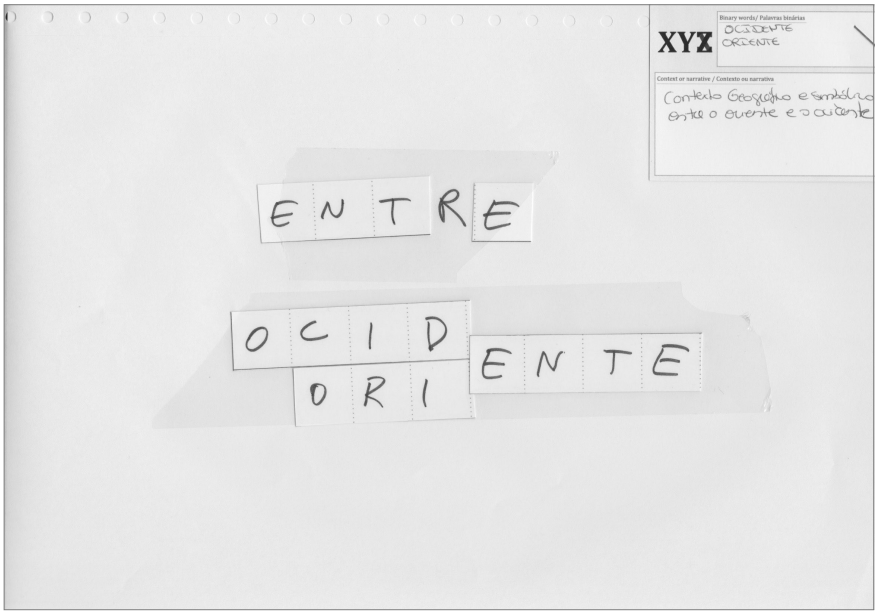


Figure 5.36. Deconstruction of OCIDENTE/ORIENTE

The rest of the transfigurations went a level further from the rearrangement of two words and became a form of rhizomatic collages that merged the material and visual deconstructions of many binaries at the same time. Almost as crossword puzzles, in these cut-ups the intersections and interconnectedness of various binaries were impressively demonstrated and provoked more queer senses (Figure 5.37, 5.38).

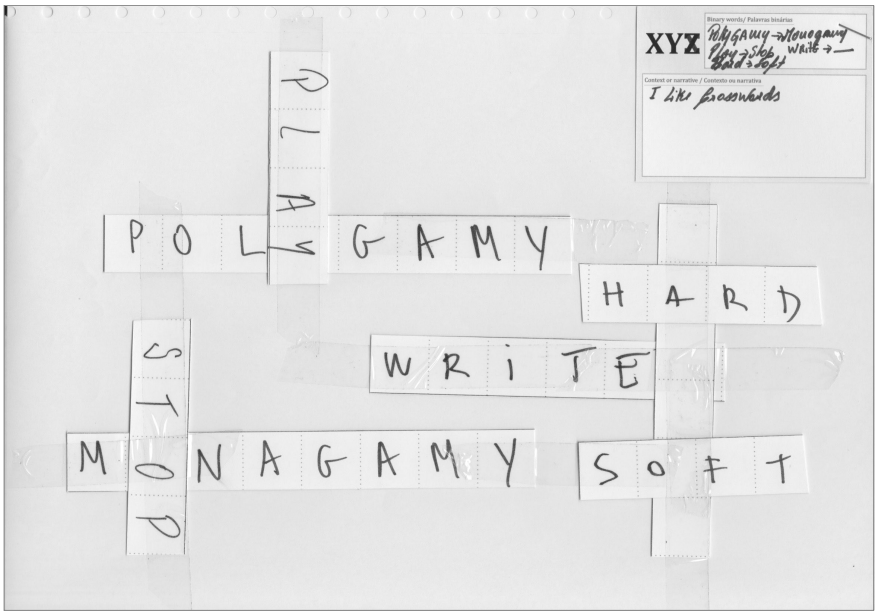


Figure 5.37. Deconstruction and transfiguration of several binaries

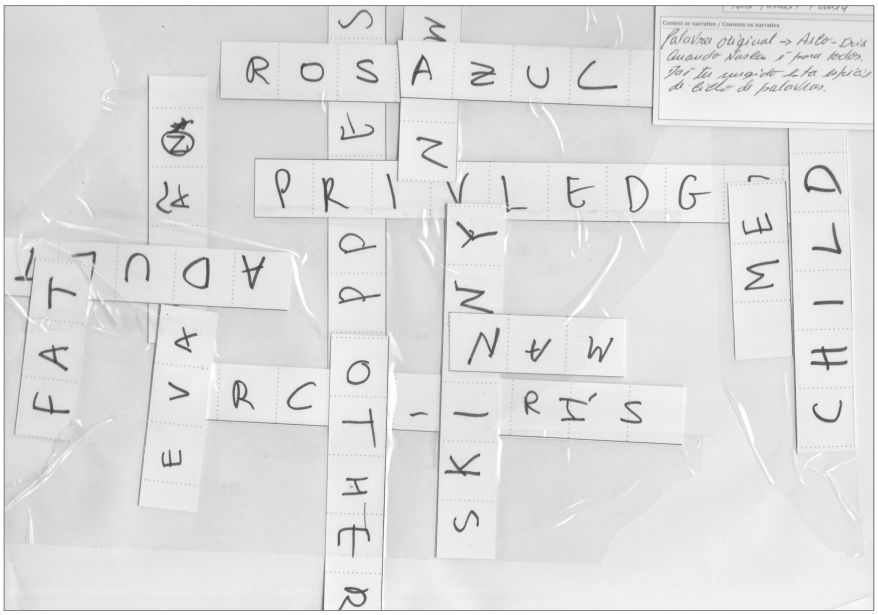


Figure 5.38. Deconstruction and transfiguration of several binaries

Re-binarisation:

Apart from the above mentioned examples, interestingly enough, some of the participants responded to binaries via re-constructing other binaries. As one of the participants commented during the exercise, in deconstructing the binaries, there was an irresistible tendency to hybridise them literally which seemingly resulted in new binaries. However, even if these new proposals seemed to be also dichotomies, they did not function as any normative characterisation, on the contrary, they were already disruptive in the sense they attacked the binary system with its own logic.

For instance, the material and discursive dichotomy INSIDE/OUTSIDE was deconstructed to INOUTSIDE/SIDEINOUT as a new binarism (Figure 5.39). Yet, it signified a new spatial and corporeal demarcation that is different from what it is known about boundaries—either in our out. This ambivalent new binarism echoes the discussion about trans* identity, as criticised for corroborating the normative dichotomous gender representations especially by LGB communities. Nevertheless, two participants interestingly made the point during the workshop:

> "PAR4: I think more important is about self-determination, and how people are happy and comfortable…I interviewed with 35 people who self-identify trans or transsexual, and there was a general question related to gender non-conformity. There was one person who made all the process of transition, but didn't self-identify transsexual, but just trans. It was a question of politics, because the person didn't believe the process of transition to binary, preferred politically being non-binary. Personally, for me, whatever it's called, trans, transsexual or transgender, the manner, the way is already non-binary. There are many trans people that are binaries. Because even the idea or desire to transit to another gender is based on binary constructions: to be either man or woman…But they become even more marked… For example, people that are trans still threaten the 'proper' physical acceptance of genders…"
>
> PAR2: It is very interesting, because this idea of self-determination or self-design is very much about material culture, no?..how you design your body, and it is also very much connected to, what you said, how you perceive yourself, and how you adjust yourself to one or another. Also, how it is so important that you start dissolving these binary concepts from *inside out*. From

how you see yourself, how the world is and how you perform it. And then of course to the others." (Audio Recording2, 00:42:30; italics mine)

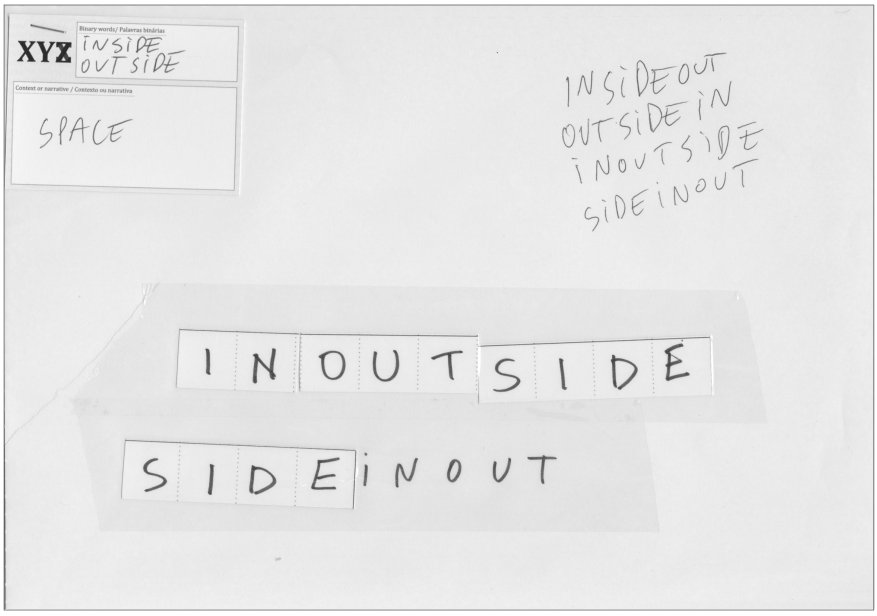


Figure 5.39. Deconstruction of INSIDE/OUTSIDE

The other re-binarised binaries were CIVILIZED/PRIMITIVE and SEXY/ PRUDE which were turned to be CIVITIVE/PRIMILIZED and SUXY/DEPRE (Figures 5.40, 5.41). Their new senseless, witty and queer deconstructions mocked with these severe and oppressive oppositions, since humour or laughter "has long been used as a strategy of political disruption" against hegemonic power and its impositions, especially in the queer feminist scene (Castagnini 2013, 9). These examples similarly took up this tactic and carried the stereotypes of sexy/prude and civilised/primitive into another zone; a zone where the language of hegemony is not spoken, and the materialities cannot represent the bodies.

Last but not least, another deconstruction was 1/0 binary that became 10 as another number, the base of the computer coding systems (Figure 5.42). If we think of today's and future's computer-based technology that the human life relies on, the idea that it is constructed upon a very binary system is not pleasant, yet not surprising. One of the participants similarly reflected that

> "The computer codes are also constructed as binary, completely. For the excellence of the codes, it needs to be binary….This also constructs our idea of computing systems. It is also directly related to the plurality of negative/

positive…Of course, when you only bring femininity/masculinity for people to fit in, it is reflected in society." (PAR6 Audio Recording2, 00:28:30)

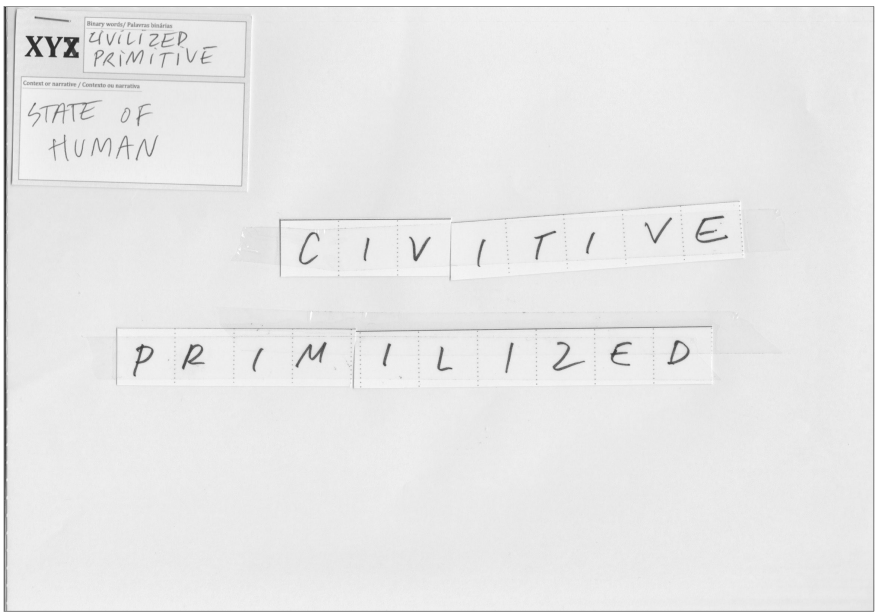


Figure 5.40. Deconstruction of CIVILIZED/PRIMITIVE

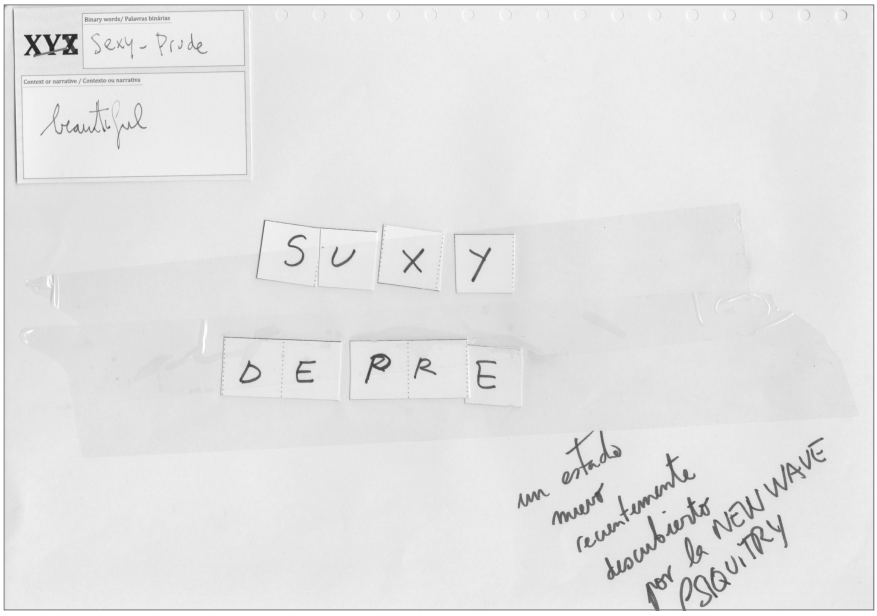


Figure 5.41. Deconstruction of SEXY/PRUDE

So, would it be too unlikely to say that our ubiquitous contemporary technologies based on binary 1/0 codes would consequently condition us to fit in it? Are not all the new materialities designed accordingly? Surely, an endeavour to answer these questions requires more in-depth analyses, unfoldings and critical approaches.

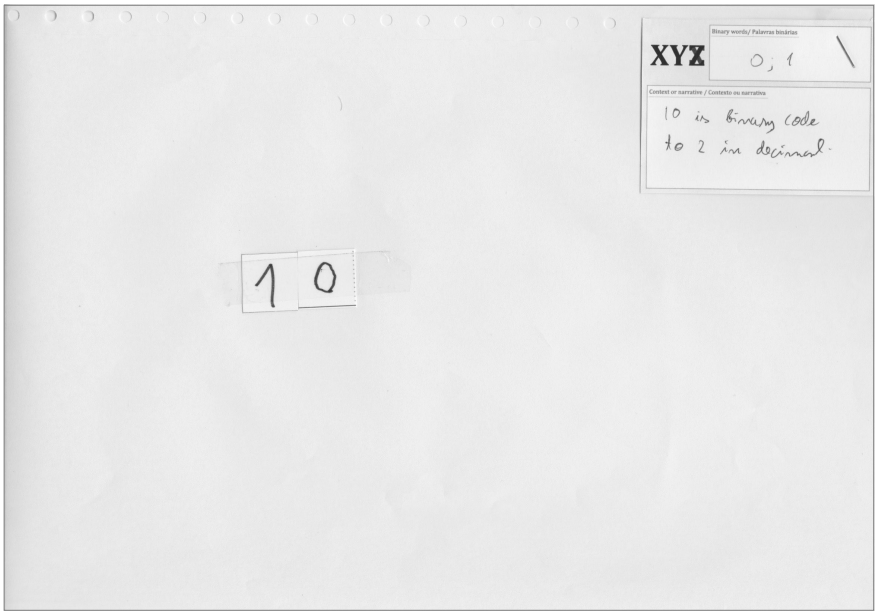


Figure 5.42. Deconstruction of 1/0

Examples given above aimed to illustrate the wide array of discussions held in the workshop within the scope of this research. They also intended to demonstrate how the issue of queerness, gender, sexuality and identity is part of a bigger spectrum of oppressions, power relations and material-discursive practices. Through the inspiration of Cut-up technique the participants and I exercised the possible ways of deconstructing existing binary-based structures not only materially and discursively but also linguistically and visually. In the next sections, I will give a brief account on the next—and the last—step of the workshop and then conclude the chapter with the final discussions and reflections on the subject matter.[231]

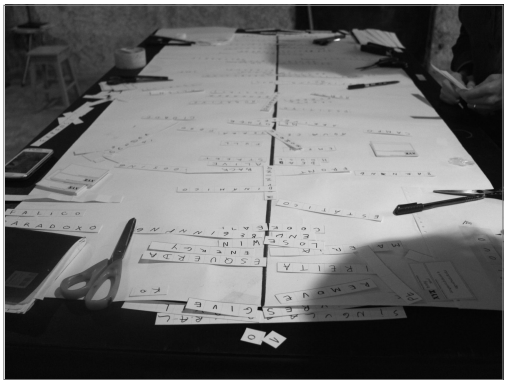
From Cutting up to Wrapping up

After having deconstructed a good number of binaries for almost three hours, participants and I had to finalise this second round without going through all the dichotomous words due to the time constraint. Since this process of deconstruction was too intense to be interrupted, and the participants were

[231] There were more binaries de/re-configured during the workshop all of which I analysed afterwards and each of which stimulated many interesting intellectual and political discussions. However, in order not to digress from the main point, I only used examples that would revolve around relevant arguments within usable strategies of material-discursiveness. Some other noteworthy reconstructed words and phrases were: *QUALANQUITITY* (QUALITY/QUANTITY); *HUMIELANNA* (HUMAN/ALIEN); *PRESABENSENCE* (PRESENCE/ABSENCE); *CONHECIMENTO* (SENSO COMUM/CIÊNCIA); *UNGOLDY* (OLD/YOUNG); *DATA UNDO* (TUDO/NADA).

immensely concentrated on re-configuring numerous combinations, I tried to let the activity flow as long as possible. However, this decision rendered the final discussion session shorter and not highly elaborate. I received this comment also from other three participants who had expected a more detailed session in which we would have scrutinised each other's works through in-depth analyses. This inexact form of time management was maybe the only shortcoming of the workshop according to my personal reflections and the participants' comments.

Nevertheless, we, indeed, gave our time to discuss over some of the materials we had [re]created. At the end of the day, we once again gathered around the table we had started the workshop, and briefly reviewed the re-constructed words one by one (Figure 5.43, 5.44, 5.45, 5.46). During this last phase, it was impressive to see not only the 'seriously humorous' words suggested by each of us in different manners but also various styles of cut-ups which also reflected the diversity of mindsets of the participants.



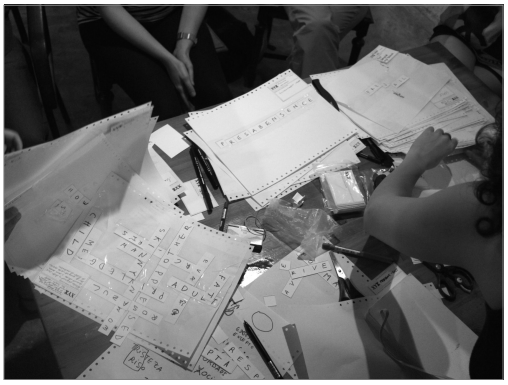


Figure 5.43 and Figure 5.44. Leaving the working table and gathering all the materials

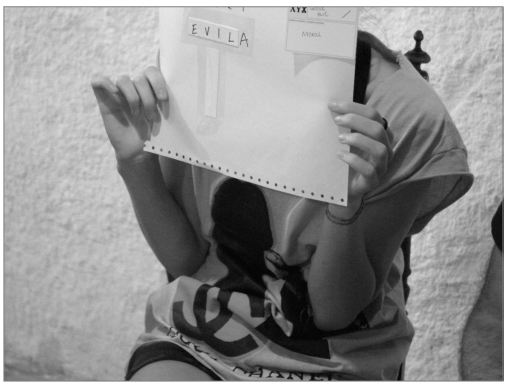


Figure 5.45 and Figure 5.46. Picking up the deconstructed binaries and showing to discuss

All in all, the last phase of the workshop revealed that there had been a great harmony between participants—including myself—in the working process.

Although the time for the final discussions was limited, therefore cut short, the participants expressed their appreciations about the earlier discussions and the activity of deconstruction while they were leaving. This appreciation was surely not directed to me personally, but to the opportunity for exchanging and enhancing knowledge, while exploring new means to resist the binary constructions that rule our bodies.

This urge to seek other knowledge, attempt to overcome binaries and resist the status quo without getting assimilated was frequently expressed in the discussions among participants. As in one of the free flowing conversations:

> "PAR1: We shouldn't be afraid of accepting 'the monster' and 'the beast' in this world. Because it looks like there is a prejudice about them: ugly, weird, crazy…
>
> PAR5: Maybe it comes also from ugly/beautiful, beautiful/monster, good/evil binaries.
>
> PAR1: Everything is binary really. But then why is this monstrous part wants to be normal, accepted or beautiful? For instance, Gay Parade for me is the White Parade, while it means to show that we are accepted. Forget it, don't get accepted! Yes: the monster or the beast or the counterculture…If you want to be included, it is the wrong way I think.
>
> PAR2: Wouldn't be already assuming that there is binary in monster/normal? That's already to accept that you can be defined by the concept of monster, and that monster should be tolerated or integrated by the other side of the monster, or people that are good ones. I think this workshop aims that we should already dissolve the category of monster and normal, from scratch, from the beginning.
>
> PAR5: And if we go back to the binary morals such as ugly/beautiful, according to which criteria do we name them? In which spectrum? Or what about *out*? What is out of good/evil? Which is I think, as humans we live according to that. There are actions that are not fitting anywhere…What is also *pre*-definition?
>
> PAR1: Before language, for instance. What is in the middle is already included. It's not out. It's the middle path. Middle open, middle closed…If we are here, we can live the both worlds. It's another knowledge." (Audio Recording2, 00:46:27; italics mine)

While enunciating their criticisms towards the alleged normalcies and ongoing normalisations, participants not only pointed out verbal, discursive and attributive dichotomies, but also their materiality in relation to design and corporeality. In doing so, they also addressed to hierarchy-based structure of binaries, the violence these oppositions engender and the importance of deconstructing them:

> "PAR3: People many times seek for hierarchies. It is very strange sometimes to handle horizontality. I remember once a friend had shoes and the shoes were hurting and she took them off, we were in Lisbon. And she was amazed how suddenly people were looking at her and seeing her as 'shoeless', how being a bare-feet and going for a walk was super abnormal. This is a very small example on how you can become something and stigmatised, gazed, stared at. How taking the shoes can make you poor or clown…
>
> PAR5: It is also related to how we are designed. I get so pissed when we are in the beach—that we have to put the bikini top, no?…I say many times, ok if anyone comes to me and says something bad when I'm topless, I'll say, 'look, that man has bigger boobies than I have. If he wears a top, I will wear too.' That our bodies are designed so well with commodities, when you lack one item, say a shoe or a bikini top, it is enough for you to be abnormal.
>
> PAR8: But maybe there are some binaries that are horizontal in some ways. Like doesn't matter if there is one or another, without no stigmatisation. And there are other ones with half-hierarchies. Maybe the problem is not binaries themselves but how they are used.
>
> PAR2: I think the problem is also the violence, in not the words itself, but the fact that there are these two things and you are constantly pushed into one or the other direction. That is the violence.
>
> PAR8: But isn't it sometimes what you have to do? Just choose one of them? Meaning, sometimes we approximate, if we are close to one of the sides. But then as you say, it's exactly having to choose to perform either way. I couldn't imagine what can you do more than this. Can you create new words?
>
> PAR5: I guess we're one way or another fighting against this system, questioning etc. So, from my side, I know that I'm not gonna save the world with my little actions, but at least I'll take some actions against the violence I'm exposed to. Why should I accept it? Isn't it what queer study or activism

does? Deconstructing the existing trapping binaries is only one way. It doesn't have to be creating new words, but new worlds, through deconstructing." (Audio Recording2, 01:06:16)

Both this small excerpt from the longer stimulating and illuminating discussions and the deconstruction practice that took place in the workshop and illustrated above demonstrate the substantiality of participants in the process. I go further and claim that there can be no design researcher that can comprehend, analyse and articulate the issues related to gender, sexuality, identity and power relations by oneself without any other input from personal experiences and opinions. Moreover, what participants bring along cannot be reduced to a simple input, but can only be treated as the indispensable knowledge beyond disciplinary concerns. Therefore, although the scope of the *XYZ-Abinary Workshop* was shaped around design and materiality—as well as discursiveness, gender, sexuality and binary constructions—the discussion was not confined within the boundaries of the design discipline. On the contrary, design was considered as an activity and first-hand agent shaping our bodies, identities and conditions, thus it was not exonerated from its onus. Consequently, in resisting and counteracting oppressive powers and regimes, a collectively nourished knowledge, and thereby participation of the bodies on the margins, was vital in this workshop.

In this mental, linguistic and material exercise, as mentioned earlier, the practice itself did not serve as a test or prototype for designing. Rather, the workshop was used as a medium to diagnose, unfold, divulge and deconstruct the existing and intricate alliance between things, words and bodies that are built upon binary and hierarchal oppositions. Drawing from Barad's theory and adapting it to my own research context, I called this interwoven performance of words and things as material-discursiveness. What I asserted and actively explored with the participants was that 1-) rigid oppositions segregate our bodies, create privilege and exclusion and make many bodies suffer; 2-) material things from artefacts to spaces are designed according to these binary oppositions through their enunciations; 3-) enunciations and discourses are bifurcated to rigid oppositions through our material realities; 4-) most importantly, these cyclic and intertwined binary materialities and discourses are simultaneously and unceasingly performed and enacted by our bodies. All the deconstructed binary concepts exemplified above (i.e. on temporalities, orientations, qualities, directions, physical properties, cultural attributions, states of affairs) are performed at a certain time, in a certain space and by a certain

body in relation to other bodies, times, spaces and phenomena. Thus, the very act of performativity is not merely a linguistic, but also a corporeal articulation and an active mode of making. To recall Barad (2003, 802), performativity is not an endeavour to transform things and material bodies into words, but a "paradigm shift from representation (mirroring) to performativity (doing)."

With a curious coincidence, Barad also uses similar deconstruction that was explored in *XYZ-Abinary Workshop*. To contest the forced disconnection between the notions of ontology and epistemology both of which are linked to queerness in tandem (Puar 2005), Barad cuts them up and metaphorically bridges Eve K. Sedgwick's (1990) epistemology on sexuality with Anne-Marie Willis's (2007) ontology on designing. By turning this quasi-binary into ONTO-EPISTEM-OLOGY, she remarks that

> "The separation of epistemology from ontology is a reverberation of a metaphysics that assumes an inherent difference between human and nonhuman, subject and object, mind and body, matter and discourse. Onto-epistem-ology—the study of practices of knowing in being—is probably a better way to think about the kind of understandings that are needed to come to terms with how specific intra-actions matter." (Barad 2003, 829)

Likewise, I consider this action-based workshop—and this research in general—as '*the study of practice of knowing in being*', and furthermore, being in knowing, knowing in acting, being in deconstructing. This states of knowing and being are embedded in and embodied by bodies; our material and discursive entities in resistance. By stressing that "bodies are not objects with inherent boundaries and properties", Barad (2003, 823) calls them as material discursive phenomena in a similar manner with Attfield (2000) who deem bodies as 'the thresholds between nature and culture.' This threshold, or this material-discursive knowing-being, is already a site for a counteraction and deconstruction, a very beyond-binary organism. However, its everyday surrounding is conditioned, structured and segregated by languages, designed things and their uses by hegemonic power. I believe that what we—as activists and marginalised—can do is to unravel the myriad alliances of power from far and wide; and what we—as designers and design researchers—can do is to uncoil design's material power over our bodies and its complicity with other strong agencies such as language and discourse. By doing so, as Trinh T. Minh-Ha suggests, we can experience language and materiality not only 'as a site of enslavement', but also 'as a site of empowerment' (Chen 1992, 86).

VI. SPATIAL RE-CONFIGURATIONS

During the last two chapters of Part II, I explored possible ways of unravelling sartorial and discursive reconfigurations in particular, as the practices that directly shape the body's identity, disposition and material-self. In this last chapter, I turn to spatiality, as yet another material agency that has a direct control over the body's movement, orientation and being-in-the-world. To elaborate the conditions, historicities and effects of spatial arrangements in gendering, sexualising and marginalising bodies, I undertake to problematise the corporeal embodiment of spaces from an intersectional decolonial queer feminist viewpoint. Connecting spatial organisations to the other previously mentioned issues, this penultimate chapter also reemphasises how various materialities are operated interrelatedly in a broader articulation of body politics.

During the chapter I first introduce the performative reciprocity between *body* and *space* and how they are regulating and regulated by each other. Recalling certain designed materialities (i.e. walls, [in]doors, airy spaces, windows) and their binary constructions (i.e. public/private, inside/out, up/down) that orient the human and the non-human accordingly, this introductory section sketches out how spatiality reproduces polarised identity categories. I trace back this space-based identity production and corporeal segregation to the early colonial environments that have been prevailing up until today, with the focus on two particular spatial arrangements: *public bathrooms* and *prisons*. After unpacking the ongoing complicity of these two spaces in subordinating gender, sexual, racial, disable—and other—'minorities', I then turn to the *T-Spaced out Dialogues,* the last practice of the research, dedicated to the possible deconstruction of the agonising implications of these spaces. In this section, I explain not only the site-, context- and method-specificity of the practice, but also why it resembles to and differs from the previous exercises. Consequently, I speculate about the potentiality of discursive de/re-configurations—adopted in this practice—as an already counter-hegemonic and counter-material action. Before closing the chapter and passing to the concluding part of the thesis, I once more spotlight the urgency of re-writing dominating narratives and pursuing more deconstructive acts.

Corporeal Divisions by Spatial Arrangements

Socio-spatial Production of Bodies

In Chapter IV, I interpreted sartorial artefacts as the body's second skin that comes from outside, blankets the flesh and permeates through its mere materiality—directing inwards. In Chapter V, I focused on discourses and languages that are enunciated, coming from within the body and shaping its surrounding contexts—directing outwards. Although these inwards-outwards formulations are not unidirectional but always cyclic, they represent a symbolic convergence between the body and the material. In the context of space as the focus of this chapter, however, this formulation changes shape. Space simultaneously exists inside and outside the body, while the body both inhabits and encompasses it. As the philosopher Henri Lefebvre ([1992]2004) puts it, body cannot be separated from the space, but is *itself a space*, and therefore, without the body there cannot be any space (McDowell 1999; Stafford and Volz 2016). Moreover, unlike the way architects and designers have been treating space—as static, measurable, passive and external to the body (Stafford and Volz 2016); space and body are constituted concurrently and in tandem as two intertwined entities that omni-configure each other. Just like the bodies design cities, streets, walls, buildings, rooms and chambers, these designed environments designate and condition us back, as well as our daily experiences, mobilities, orientations and *intra-actions* between each other and with other non-human beings (Grosz 1992; Willis 2007).

This occurs through both the performative and the social nature of these two entities. As many theorists of space articulated before, as much as the body being a 'sociocultural artefact', space—along with the other artefacts residing in this space, such as furnitures, objects, images and technologies—is also socially produced through its inhabitation by these sociocultural artefacts (Lefebvre 1991; Grosz 1992; Rose 1999; Soja 2010). Therefore, space becomes actively performed and "produced through the citational performance of self-other relations." (Rose 1999, 293; Hubbard 2001) This active partaking in performativity brings us back to the active mode of doing and becoming. Just like I argued in the previous chapters that gender[ing], queer[ing], and design[ing] should be understood not merely as nouns but also as verbs, space

should also be treated as a verb; 'to space' or 'spacing' as "an action, an event, and a way of being." (Doel 2000, 125)

Since the process of space-making and inhabiting is firmly involved in body politics, space inherently becomes the ground for bias, imbalance and "political contestation" where different bodies are produced differently and "perpetually engaged in struggles against oppression." (Probyn 1995; Soja 2010; Castrodale and Lane 2015, 71) In other words, our designed surroundings, within their specific *raison d'être*, underlying interests and involvements in power structures, recreate privileges and oppressions, justice and injustice, emancipation and impediment (Weissman 1992; Dovey 1999; Soja, 2010). Each wall to be built, each fence to be set and each gate to be closed posit the body as inside/outside and suggests the conditions of inclusion/exclusion and potential disparities: "One can only be homeless (prisoner of the outside) if there is something called home." (Lambert 2015)

Such disparities, exclusions and marginalisations, produced and reinforced by designed spaces, derive themselves from identities (Dovey 1999). Spatial arrangements incessantly polarise bodies according to their races, ethnicities, religions, abilities and genders; while these identity categories constitute the very binary logic through which spaces are arranged (Weisman 2000; Cavanagh 2010). In the context of gender and sexuality, feminist geographers and architects have long been pointing out this biased nature of designed environments, demonstrating how the relationship between bodies and spaces are formed by [hegemonic, androcentric and heteropatriarchal] power and politics (Grosz 1992; Agrest 1996; Colomina 1996; Coleman, Danze, and Henderson 1996; McDowell 1999; Torre 1999; Weisman 1992, 2000; Rendell, Penner, and Borden 2000; Browne 2004, Doan 2010; Stafford and Volz 2016). These researchers have demonstrated how spaces, through their "surfaces, enclosures, walls, and levels" that "manipulate all bodily experiences", have been constantly inscribing gender into spatial dichotomisations (i.e. male domains/female domains, public/private and social/domestic) (Torre 1999; Lico 2001, 37), as discussed in the previous chapters. Spaces are not mere material consequences or products of gender-based social disparities, but the very fabrication of them within the everyday reifications of heteronormative ideologies—i.e. phallic buildings; unsafe, eerie and inaccessible public spaces for women, differently abled and non-cis heteronormative bodies; gender-, sex- and race-segregated facilities (Torre 1999; Lico 2001). Feminist scholars, for

instance, argue that these corporeal segregations still encumber women in the private realm, family-caring and home production while liberating men in the public realm, occupation and sociability (Colomina 1996; Torre 1999). Moreover, those who are affected by such spatial exclusions are not only cis women, but also bodies with non-conforming genders, sexes and sexualities—along with other unprivileged groups I will mention below—who are constantly pushed to secluded indoors, undergrounds, backstreets and outskirts of cities.

The invisible presence of these bodies manifests that the materialisation of social spaces is not a neutral process, but highly gendered, politicised and 'saturated with sexuality.' (Puar, Rushbrook, and Schein 2003; Conlon 2004) That is to say, our material surroundings (i.e. cities, streets, houses, hospitals, malls, schools, toilets, elevators), as macro-scale simulacrums of human organisms, reproduce bifurcated gendered and sexed corporealities that design and partition the environments back (Grosz 1992; Agrest 1996). Recalling the words of Preciado (2014, 41) on architectonic sexual economy, our bodies reside in the very flux of 'spatialisation of sexuality' and 'sexualisation of spaces.' Unsurprisingly, this socio-spatial production of sexuality signifies not all but only *hetero*sexualities, accompanied by *cis*genders, both of which are normalised and naturalised through the everyday constructions of modern environments (Bell and Valentine 1995; Binnie 1997; Hubbard 2001). The artificiality of normalisation inherently brings about inclusion/exclusion of bodies, as well as the questions of who deserves to be in certain spaces and who cannot; whose body is allowed to be visible in certain spaces and whose is not; who meets the criteria of binary identity categories that are accordingly spatialised and who does not. As Butler (2009) articulates similarly

> "[g]ender norms have everything to do with how and in what way we can appear in public space; how and in what way the public and private are distinguished, and how that distinction is instrumentalized in the service of sexual politics; who will be criminalized on the basis of public appearance; who will fail to be protected by the law or, more specifically, the police, on the street, or on the job, or in the home." (ii)

The answer is, however, a complicated one that goes beyond the man/woman, cis/trans and hetero/homo dichotomies. Bodies that are protected, permitted and welcomed in certain spaces are bodies who fulfil moral values of general public, 'behave well' and get benefit from social and political recognition (i.e.

assimilated gays, lesbians and bisexuals or stealthing trans*bodies) (Hubbard, 2001).[232] This construction entangles the distribution of habitus further and stretches the polarisation of inclusion/exclusion further, such as "'normal' good lesbian and gay citizens" and "'bad' homo/sexual citizenship." (Casey, McLaughlin, and Richardson 2004, 389) It means that while some queers avail themselves of being publicly visible and inhabiting certain sites, some others get subjected to verbal harassment, intimidation and bashing when they use or appear in the same places (Namaste 1996; Hubbard 2001; fierce pussy [2009]2016). These bodies under threat are not only 'visibly detectable' non-cis heterosexual bodies, but also racial, ethnic and migrant others, as well as 'not-supposed-to-be-publicly-visible' people such as drug addicts, prostitutes and people with disabilities. Thus, from an intersectional viewpoint, this situation once more reminds us of the various axes of power, now deployed in spatial economy, which hierarchises cities, streets, buildings and rooms "from the valorised to the stigmatised" in a constant physical division of zones in order to split 'deserved' and 'undeserved' bodies more radically (Califia 1994, 205). Moreover, in order for the social gap between the normative, white, able, upperclass subjectivities and the 'others' to be reinforced, a parallel gap between 'respectable' and 'degenerate' spaces is constantly reproduced (Razack 2002; Haritaworn 2015).

It is important to state that identity-based spatial segregation as a propagation of 'us' and 'others' is not a recent phenomenon, but has been one of the most divisive material practices since the early settler colonialism. Colonisers have been used to segregate not only native communities from each other under occupation, but also their houses with walls, lands with fences, villages with frontiers and countries with borders; antithetically locating central to peripheral, inside to outside and public to private. In colonial administrations, space was the "raw material of sovereignity and the violence it carried with it" which relegated "the colonized into a third zone between subjecthood and objecthood." (Mbembe 2003, 26) Frantz Fanon ([1963]1991) similarly stated that colonial occupation was to entail "first and foremost a division of space into compartments" which involved "the setting of boundaries and internal frontiers epitomized by barracks and police stations." (in Mbembe

[232] Stealth is a term that refers to people who had sex or gender reassignment in their past but do not reveal it—or reveal it only in specific places—and can pass as cis. Here I do not disapprove LGB individuals who benefit social and legal reforms, nor trans* and intersex bodies who stealth. My aim is rather to mention the impartial politics of visibility in public space, stressing that there are always more 'queerer' bodies whose identities cannot be disguised and are doomed to be out of sight and rights.

2003, 26) This material viewpoint is also what the indigenous scholars Eve Tuck and K. Wayne Yang (2012, 4-5) indicate, investigating how colonialism is about "the biopolitical and geopolitical management of people, land, flora and fauna" which "involves the use of particularized modes of control—prisons, ghettos, minoritizing, schooling, policing—to ensure the ascedancy of a nation and its white elite." They further argue that such spatial constructions have been the fulcrum of colonial "segregation, divestment, surveillance, and criminalization" which caused a long-standing "epistemic, ontological, cosmological violence." (Tuck and Yang 2012, 5)[233] Here I also add that 'technologies of spatial segregation' (Arnold 2006, 97) have always included other designed materialities such as fences, barbed wires, concrete blocks, as well as new border technologies and cartographies. Moreover, as I mentioned in the previous chapter, in today's new forms of colonial technocratic warfare, the spatial segregation in occupied lands not only takes place horizontally, but also vertically through drone technologies and chemical interventions, which separate air forces from subterranean shelters, and 'airspace from the ground' (Weizman 2002; Mbembe 2003, 28). It is important to recognise that this relatively new politics of verticality by design (Weizman 2002) eliminates an 'unwanted' body from anywhere, anytime.

To relate to this process of 'wiping marginalised bodies out', one does not need to think only of militarised zones and wartime emergency; yet, one can look around the very surrounding of oneself: the city and the spaces within. One of the most visible and brutal forms of physical segregation, as the current pandemic of our world, has been happening under the name of gentrification which have been irremediably transforming urban environments from Global North to Global South, from East to West. Today, the complicity of designers and architects in pushing marginalised bodies towards more margins and the back of beyond is neither disguised, nor excused. Gentrification accelerates in all its visibility and publicity, promoted by brand-new designed spaces in cities that purge non-white, underclass, immigrant, disable, undocumented, trans* and queer bodies. This gentrified spatial politics is mostly seen as a neoliberal epoch; however, it is another mimicking extension of colonialism (Haritaworn 2015), as all the bodies in the weakest link of the chain of privileges are themselves by-products and debris of its continuous construction.

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[233] For more on how colonisers, up until today, have been depriving the indigenous and native peoples of their lands; deterritorialising and making them live under an everlasting slavery, see *Decolonization is Not a Metaphor* (Tuck and Yang 2012). The authors also argue that the discourse of decolonisation in the West is nothing but a metaphor as long as the lands of colonised bodies continue to be occupied.

All in all, designs' aforementioned contribution in coloniality of power still divests inferiorised bodies of accessing certain venues, sequesters and confines them inside walls. While some places can be 'safer', more 'manageable' and welcoming for these bodies, identity-based discrimination may be executed more violently in some others, especially when gender and sexuality come into play. I mean here especially communal but intimate spaces such as hospitals, bathhouses, public bathrooms and prisons where "public production of privacy" occurs (Preciado 2014, 61). These are the places where many non-conforming bodies are constantly exposed to verbal, physical and even lethal assaults, harassment and rape (Cavanagh 2010). Here, I concentrate on the two public-private spaces in particular: *bathrooms* and *prisons*. These places are also two focal points of the practice part of this chapter, through which the two activist participants discussed and expanded on the issues including the body, gender, sexuality, identity, performativity, embodiment, binarism, spatial segregation, queerness and the possibility of deconstruction. Before I elaborate on our conservation-based process of unfolding and undoing, I will now give a brief look at bathrooms and prisons to contextualise them within the acts of queer*ing* and design*ing*.

"You are Where You Urinate": Body Politics in Bathrooms

The quote above in the title is an expression from the Canadian sexuality scholar Sheila Cavanagh (2011, 18) who extensively writes on gender- and sex-segregated bathrooms[234] as the strongholds of cis heteronormative bodily practices. Stressing that bathrooms are the primary sites where non-conforming bodies are subjected to surveillance, gender policing and violence at most, in her research she portrays how "segregated designs function to discipline ways of being gendered that are at odds with a normative body politics." (Cavanagh 2010, 4-5)[235] In fact, in the last decades there has been a significant body of literature on gender- and sex-segregated bathrooms (Halberstam 1998;

[234] During this chapter I will use bathroom, which refers to a room that contains toilet and sometimes a washbasin, as interchangeable with toilet, restroom, washroom or lavatory. With all of these terms, I mean the facilities that are built primarily for urinating, especially for communal use in public space.

[235] Sheila Cavanagh's (2010) book *Queering Bathrooms: Gender, Sexuality, and the Hygienic Imagination* offers a groundbreaking study, comprising the issues ranging from [trans]genderism, queerness, sexuality, bathrooms and coloniality to other violent socio-spatial arrangements. Her study provides not only an extensive literature and reading on segregated bathrooms within their historicities and theorisations, but also a comprehensive body of personal narratives—mainly in the context of Canada and the U.S.—who have experienced the brutality of this segregation.

Munt 2001; Browne 2004; Cavanagh 2010; Doan 2010; Ingrey 2012), accompanied by a growing transgender activism which paved the way for gender-neutral and queer-friendly spatial re-arrangements in some of the Western countries and cities. However, in most part of the world, the 'bathroom problem' (Browne 2004) still prevails and exposes many gender variant people to traumatic abuse as a "special kind of tyranny—the tyranny of gender." (Munt 2001; Doan 2010, 635)

That is to say, public bathrooms form a strong basis for gender tyranny. Their very physicality is arranged based on heterosexual matrix in which biological dimorphism is aligned with gender binarism, with the taken for granted assumption that female/male and woman/man bodies have different excretionary functions and that there can be no other 'transitory' identities, nor the discontinuity in this matrix (Browne 2004). This situation brings about two main problems among many: First, it means that neither women's nor men's bathrooms are welcoming for genderqueer individuals who do not identify themselves with either of these attributions. Second, for transgendered bodies, butch lesbians or cross-dressers, these 'discomfort zones' constantly create the feeling of 'being in the wrong place' and impose a test for these bodies to prove their 'true' gender, sex and sexuality (Munt 2001). As Jack J. Halberstam (1998) aptly articulates,

> "…in these bathroom confrontations, the gender-ambiguous person first appears as not-woman ('You are in the wrong bathroom!'), but then the person appears as something actually even more scary, not-man ('No, I am not,' spoken in a voice recognised as not-male). Not-man and not-woman, the gender-ambiguous bathroom user is also not androgynous or in-between; this person is gender deviant." (21; quoted in Browne 2004, 339)

The reproduction of these bodies as deviance due to their 'unreadability at glance', which can be corroborated through numerous personal experiences (see Browne 2004; Cavanagh 2010; Bender-Baird 2015), not only subjects them to verbal and physical harassment in these publicly privatised, privately public zones, but also prevents them from acting freely in other public spaces, too (Halberstam 1998). For many people, these are not places that merely function for urinating, but for relentless gender policing and disciplining (Namaste 1996; Bender-Baird 2015). Furthermore, as architectural historian Barbara Penner (2013) argues, people not only surveil and discipline each other's genders and sexes in these places, but also internalise their own

genders and sexes through self-disciplining due to the entrenched modern hygienic education and its materialisation.

The material aspect brings us to the inherent role of design in recreating 'bathroom problem'. With a careful observation, one can recognise that the interiors of gendered bathrooms, which are already partitioned, enclosed and appropriated by pseudo-privacy, are designed exactly for facilitating the disciplining and surveilling the self and the others: from mirrors, stalls, reflecting surfaces and whitened walls to acoustic and olfactory arrangements that render anything inside observable and discernible for the senses (Cavanagh 2010; Penner 2013; Bender-Baird 2015). Through these multangular configurations, a body can always be gazed over the shoulder or heard even behind the doors. This surveillance resembles to what Foucault ([1975]1995) stresses regarding 'technologies of disciplinary power.' (Bender-Baird 2015) He recounts how latrines in bathrooms—especially in schools, hospitals and prisons where the sanitary power governs bodies more heavily (Penner 2013)—are generally designed as half-doors in order for the person outside [teacher] to see the one inside [student], while it is not the other way around (Foucault [1975]1995, in Bender-Baird 2015). This bodily control is underpinned by lavatory designs of the modern bathrooms which positions woman's body as sitting and concealed, and man's body as standing and exposed (Penner, 2013). Such seemingly innocuous designs, which are mostly reduced to anatomical differences between male and female bodies, make 'other' bodies more vulnerable, more surveilled and more threatened than anywhere else (Munt 2001).[236]

Apart from the aforementioned three dimensional materialities—walls, doors, mirrors and water closets, urinary segregation is also reinforced through visual signifiers, such as pictograms. These images greet us even before we enter bathrooms, boulting bodies into 'right' or 'wrong' places beforehand. Pictograms likewise depict bodies dichotomously gendered, as 'Ladies' and 'Gents': male in a 'neutral' human shape and female is the derivation of the man figure garnished with hair and skirt. These standardised bathroom signs not only represent two binary sexes, but also their two gender counterparts

[236] One can imagine the everyday distress and abuse of a transgender person who identifies and publicly appears as woman without a sex reassignment surgery when she is forced to use men's bathroom with urinals.

and different roles in society.[237] While male bathroom is illustrated as a space for mere toilet functionality, it is dominantly the female bathroom that is portrayed as a place for childcare and diapering; which reinforces the figure of female not only as a feminine woman, but also as a mother (Castrodale and Lane 2015; Pater 2016). Besides, intersecting with gender- and sex-driven identity categories, these codes also sharply split 'able' and 'disable' bodies from each other. Through the depictions of bathroom signs, disabled bodies—that are nothing but wheel-chaired—are constantly stereotyped, desexualised and robotised (see Castrodale and Lane 2015; Pater 2016), while, on the other hand, because of their desexualisation, disabled bathrooms also become refuge for all kinds of non-conforming bodies (Doan 2010).

Involvement of disability in urinary segregation recalls other identity categories and their historical significance in the design of modern bathrooms as we know and use today in most of the Western countries and in a big part of Global South. While it might be surprising to think that the modern bathroom in its current shape is not older than a hundred years old, it might not be surprising, however, to hear that this new lavatory practice has been primarily developed in and spread from the West—London and Paris in particular—as yet another hallmark of colonial modernity (Penner 2013). Bathroom, through advanced infrastructural arrangements including new sewerage and drainages system, pipes and flushes, was a seminal representation of progress, civilisation, hygiene, purity and industrial development since its emergence (Cavanagh 2010; Penner 2013). Soon this techno-spatial refinement was disseminated all across the world, especially to colonised lands—from Calcutta to Toronto, from Mumbai to Manila—as a project of 'tidying up' the 'innately dirty natives', even if the cultural habits, climate, rainfall patterns, topographies and 'ways of peeing' differed in these 'far and wild' territories (Penner 2013). Moreover, whom benefited from this modernised "sanitary imperialism" (Penner 2013, 34) has been settlers, upper-class natives, white, abled and cis heterosexual bodies, while the non-conforming rest has always been linked to "dirt, disease, and public danger." (Cavanagh 2010, 7) Setting normative bodies apart from those 'filthy others' by design (i.e. via differentiated water closets, signs and locations), which has been the "normal feature of colonial sanitary arrangements", has

[237] Standardised gender-segregated pictograms were introduced at the 1964 Tokyo Olympics for the first time and soon adopted worldwide (Penner 2013). It demonstrates the severity of globalisation and universalisation of design as visual language.

immensely mingled sex-based segregation[238] with race-based segregation up until today (Penner 2013, 256). The race-based spatial division—also called *Jim Crow Laws* in the Southern United States which was executed until the 1960s, and in South Africa until the 1990s (Penner 2013)—has added 'White' and 'Black' dichotomy over 'Ladies' and 'Gents'. The affected spaces included not only bathrooms, but also schools, healthcare facilities, public transports, waiting rooms and drinking fountains. Although today it is theoretically claimed that there is no statutory racial discrimination in public space of Western democracies, in practical terms it is still an experienced phenomenon by a great number of people. For instance, while design researcher Nadine Botha (2016) demonstrates how racialised and economically marginalised communities in post-apartheid South Africa are still dehumanised by uneven sanitary regimes and 'treated as shit themselves', the activist writer Michelle Alexander (2010) asserts that the new-age 'New Jim Crow'—especially in the U.S.—are executed in rather different ways, such as the ongoing mass incarceration of economically disadvantaged Afro-Americans. This point, finally, takes me to the issue of carceral segregation, as the second thematic interest of this chapter which I will elaborate further in the next section.

'If Walls Could Speak': Prisons and Body Regimes

It would be fair to claim that prison is maybe the most segregated space of all times. First, its very functionality is to physically separate certain bodies from the rest of society and keep them in set apart buildings and zones so that they remain both out of sight and out of mind (Colvin 2011). Second, within its fully enclosed organism, it is extremely partitioned into smaller spaces by walls, fences, grates and bars; for different functions, different regulations and different bodies. Not only the planning and architecture but also every kind of artefact inside of a prison (i.e. furnitures, clothes, medical equipments, surveillance technologies) are regulated, designed and customised uniquely for this place. Moreover, the materiality of it, from its facades to interiors, is a direct representation of the very logic of the criminal system for assisting "in

[238] A clear regulation for urinary sex-segregation set off in Britain with the *Common Lodging Houses Act of 1851,* for 'well-ordering' in society especially in guesthouses and workplaces (Cavanagh 2010; Penner 2013, 54). Here rather than discussing whether pre-modern and pre-colonial cultures had similar sex-segregation in their urinary practices or not, I am focused on modern, legalised, industrialised and globalised bathrooms and the spatial imperialism which have been then exported to all over the world.

the reform of prisoners' character." (Dikötter 2003, 166) For instance, its 'symmetry and regularity' reflect the order and routine of the prison, while 'well made and sturdy' materials amplify the unbreakable power imposed on bodies (Dikötter 2003, 167). All the corridors, iron gates and cells are made to ensure that prisoners are isolated, gazed and controlled by the wardens and disciplined by being treated as mere concrete entities whose only function is to occupy a space of the size of their bodies. This process of hoarding and dividing bodies can also be followed through 'guidelines' for prison architecture and design in which various hygienic, physical and spatial requirements, as well as standardised ergonomic data are conducted. It includes, for instance, what a maximum size of a room should be for a single person to fit in; where windows, doors and air pipes should be located for an inmate not to be able to see open air or interact with other inmates; what the best methods are for a best surveillance system; and which kind of design inputs should be implemented to separate bodies 'properly' (Figure 6.1, 6.2).[239]

While today one cannot imagine a justice system without prisons (Heiner and Tyson 2017), it must be interesting to think that the idea of incarceration only dates back to the end of eighteenth century, and prison design as 'correctional facility'—as a modernly spatialised 'justice'—was created as recent as in the mid-twentieth century (Johnston 1973; Foucault [1975]1995, Lambert 2016; Swan 2013). This 'technological invention' of the modern criminal justice system (Foucault [1975]1995) was maybe the most ruthless perpetuation of colonialism, disciplinary power and industrial capitalism. Especially the effects of the latter are dramatically expanded insomuch as that prison underlies the neoliberal national capitalist economies and the sustainment of white, cis and upper middle class heteropatriarchy (Bobo and Thompson 2010; Shay and Strader 2012; Wang 2012). Prison architecture and design, therefore, cannot be regarded as the material qualities of justice, but should be read within the greater political ecology, economy and interests. Prison design is the 'major business opportunity' of the twentieth and twenty-first century for architects, designers and corporations that provide thousands of goods (i.e. security electronics, motorised doors, food, clothes, sanitary equipments) to them every

[239] These questions and similar criteria can be found in the guidelines such as *Jail Design Guide* (1998; 2011) prepared by the *U.S. Department of Justice National Institute of Corrections* (http://static.nicic.gov/Library/024806.pdf); *Technical Guidance for Prison Planning* (2016) by *United Nations Office for Project Services (UNOPS)* (https://www.unops.org/SiteCollectionDocuments/Publications/Technical-Guidance_PrisonPlanning.pdf); *Water, Sanitation, Hygiene and Habitat in Prisons: Supplementary Guidance* (2012) by *International Committee of the Red Cross (ICRC)* (https://www.icrc.org/eng/assets/files/publications/icrc-002-4083.pdf); and others that are produced all around the world. (All accessed June 18, 2017)

year; while each carceral facility brings billions of pecuniary profits to provider companies, politicians, local economies and states (Davis 1998; Swan 2013). Within this new system, the rapid and mass production of prisons has been requiring mass incarceration, as a form of 'commodifying bodies as criminals' and turning them into nothing but 'raw materials' of the punitive system (Davis 1998; Heiner and Tyson 2017, 25).

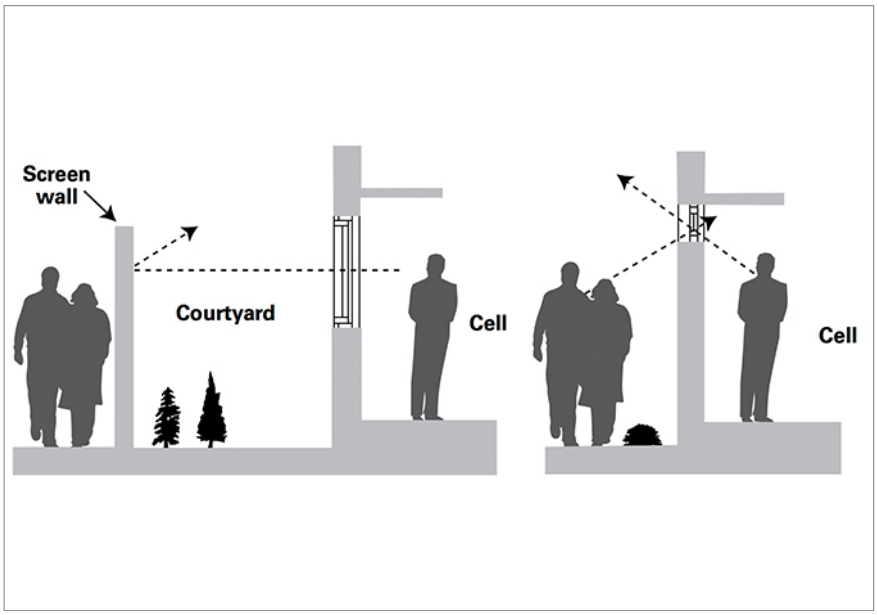

Figure 6.1. Inmates' supposed contact diagrams with outside and with others (Source: Jail Design Guide; U.S. Department of Justice National Institute of Corrections)

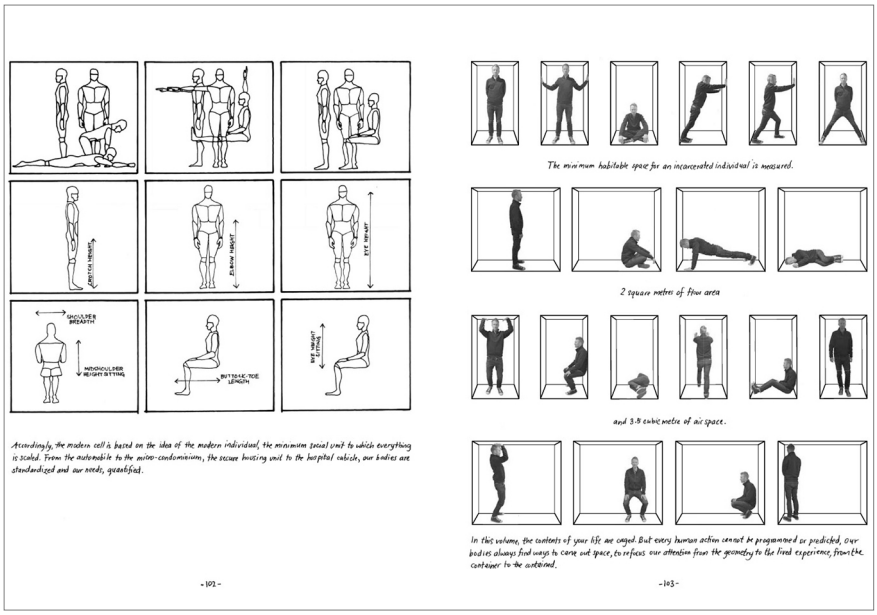

Figure 6.2. Graphic works by activist and artist Tings Chak from her book *Undocumented: The Architecture of Migrant Detention*, critically depicting the measures and standards of incarcerated body (Source: The Funambulist)

The subjects of this growing 'prison industrial complex'[240] are, once again, the most marginalised groups in society (Davis 1998; Davis and Dent 2001; Mohanty 2003a; Bobo and Thompson 2010; Spade 2011; 2012; Stanley and Smith 2011; Shay and Strader 2012; Wang 2012; Heiner and Tyson 2017). Gender non-conforming and non-straight bodies are unsurprisingly one of the most afflicted ones as in the outside world, since prison functions as "a mirror and a microcosm of the societies that create them." (Colvin 2011, 10) Prisons "reflect and intensify the structures and practices of the societies they border on"; therefore the very nature of its design is to enforce the sharp binary oppositions of heterosexual matrix and punish the bodies that do not fit in even in more cruel ways (Colvin 2011, 2; Spade 2011; 2012). In this binary logic, for instance, a transgendered woman without sex reassignment surgery or a 'valid' ID authenticating her self-assigned gender can be confined in all-male prisons. On the other hand, a gay male inmate—whose gender and sex assigned at birth 'match'—can be exposed to homophobic violence when he is put in all-male prisons. In most circumstances, they are placed in solitary confinement with total isolation and permanent health damages where they might not be allowed to access certain goods and medical assistance, nor common social activities and paid work. Last but not least, they are most likely to get subjected to rape, sexual abuse, hostility and maltreatment both by other inmates and by law enforcement officers themselves (Mogul, Ritchie, and Whitlock 2011; Spade 2011; 2012; Shay and Strader 2012). These assaults are mostly justified with that they are placed in a 'wrong prison' (Mogul, Ritchie, and Whitlock 2011; Shay and Strader 2012; Vitulli 2012)—like being in the 'wrong bathroom'—which is strengthened with other material configurations such as dress regulations, identity documentations and surveillance (Spade 2012, 190).

Apart from the 'inside of prisons' facts, it is also important to look at 'how these bodies are put inside of prisons' in the first place and how queer bodies are more likely to be criminalised, "arrested and prosecuted for certain offenses than straight defendants" and how they "receive harsher sentences than their straight counterparts." (Shay and Strader 2012, 177) It is also proved that regardless of the cultural context, to survive themselves, many "trans and

[240] This term was coined by the prison abolitionist and former political prisoner Angela Davis and widely embraced by anti-prison feminist movements, critical race studies, criminology and queer studies. To put it simply, for Davis (1998, n.p) prison industrial complex refers to "the expanding penal system" in which "the structural similarities and profitability of business government linkages in the realm of military production and public punishment."

gender non-conforming people turn to illegal economies, particularly sex work, that produce and reinforce high levels of criminalization." (Vitulli 2012, 120) Moreover, both in such precarious works and their daily lives, while queer bodies get more exposed to hate crimes[241], assaults and even homicides, they do not get support from criminal justice system in case of an incidence, but they are themselves criminalised back (Shay and Strader 2012; Haritaworn 2015). Such brutalities that are reinforced by building more 'gender cages' are not recent nor exceptional, but systematic and as old as colonialism (Shanks and Jackson 2017, 18). Modern prisons can be seen as structured, 'civilised' and 'designerly' versions of ex-sodomy laws which ostracised, tortured and locked up to 'fix' non-binary colonised bodies over the centuries, if not exhibiting them in real cages (Mogul, Ritchie, and Whitlock 2011; Shanks and Jackson 2017).

Critique of coloniality also steps in when it comes to mass incarceration of black and brown bodies, native and indigenous peoples, the poor and immigrants. Angela Davis argues that modern criminal justice system has transformed ex-slaves into new criminals to keep them disenfranchised and under control, while feeding the supply of the privatised punishment industry in Global North with the "large numbers of women of color, immigrants, and noncitizens of African, Asian, and Latin American descent." (Gordon 1999; Davis and Dent 2001; Mohanty 2003a, 526) Also, in these new factories of industrial capitalism, free labours of ex-slaves are substituted with the unpaid works of prisoners (Gordon 1999). By this punitive regime, not only "the poor Black bodies (as well as certain non-Black PoC, trans people, homeless people, differently-abled people, and so forth)" as the 'redundancy in economy' are got rid of (Mohanty 2003a; Wang 2012, 4). But also, the seizure of the lands, as well as the captivity of "the political, epistemic, and organizational practices of Native communities" who have been pathologised as savages are justified with

[241] This 'hate crime' point brings about a rather complicated set of issues to clarify. While we can confirm the severity of anti-LGBTI+ hate crimes via daily news, research outcomes and activist circles, we should also be wary of the content of each case. On one hand, it is known that LGBTI+ people are still targets of the violence of hegemonic masculinity. On the other hand, it is also demonstrated that post-colonial West which was once 'homophobic' and now 'LGBTI-friendly' created its own hatefuls and homophobics who are immigrants, people of colour and underclass ethnic and religious minorities (Haritaworn 2015). Thus, some alleged hate crimes against LGBTI+ people are used as an alibi for criminalising and imprisoning these 'others' (El-tayeb 2011; Haritaworn 2015). This pattern can also be seen in the liberal feminists' state-supported anti-harassment and anti-rape campaigns in the West—especially in the U.S during the 1970s and 1980s—which coincided with racial profiling, criminalisation and mass imprisonment of racialised bodies (Wang 2012; Heiner and Tyson 2017). While by pointing these situations out I do not deny the fact that women and queer folks are constantly under the threat of hate-inspired violence, I stress that, before taking given news for granted, it is important to scrutinise the possible complicity of white LGBTI+ and feminist movements in reinforcing the criminal punishment system and othering (Spade 2011; 2012).

the discourse of 'correction' and rehabilitation (Heiner and Tyson 2017, 24). In this system, bodies who are born to be criminalised travels through the 'school-to-prison pipeline' (Davis 2003) to the extent that, in Foucault's (1978) terms, the criminalisation is not about the crime anymore but the criminal; and the punishment is not about a past event that already happened, but about someone who would commit this crime in the future (Wang 2012; Haritaworn 2015).[242]

The material and spatial politics of incarceration goes hand in hand with the ongoing project of cleansing marginalised bodies from public spaces through urban ghettos and gentrification where non-conforming bodies are systematically ostracised (Bobo and Thompson 2010; Wang 2012). Moreover, these places are constantly presented as "alternative universes", "as zones of unintelligibility, faraway places that are removed from the everyday white [cis heteronormative] experience." (Wang 2012, 5) These universes are artificial. They are designed. Yet, they are mostly not seen as a problem of design, while designers, architects and other stakeholders reap the fruits of industrial punitive system more than ever (Swan 2013). There are surely attempts to problematise or 'ameliorate' prisons, included other aforementioned segregated spaces such as bathrooms and other public-private spaces. Nevertheless, they require a multi-dimensional critical reading and knowledge from the bodies punished by these spaces. This is what the next sessions, as the practical part of this theme, will undertake to provide.

[242] It is important to remind that most of these studies on queer criminal justice system come from the United States context (Kunzel 2008; Spade 2011; 2012; Mogul Ritchie and Whitlock 2011; Stanley and Smith 2011; Shay and Strader 2012). The reason behind this is that the U.S. is not only the home country of prison industrial complex but also "the leading exporter of punitive methods and technologies." (Haritaworn 2015, 126) While the U.S. system might be exceptional to be adopted directly in other legal, national and cultural contexts, it can be also helpful in understanding the greater political ecology and economy lying behind imprisonment, criminalisation, cis heteronormativity, architecture, design and global capitalism that have been travelling all across the world.

T-Spaced out Dialogues

Aforementioned theorisations around gender-, sex- and identity-based spatial segregation required a follow-up exercise, likewise the previous strands of the research, in order to bring firsthand knowledge and lived experiences from the activist participants into the discussion. Therefore, to explore possible spatial de/re-configurations, I initiated the last action of this research which aimed to function as a deconstructive spatial-discursive exercise. The exercise entitled *T-Spaced out Dialogues* was held in December 2015, in Berlin, Germany. The letter T comes from the t-shaped approach I adopted in this part, which signifies both breadth and depth: While we discussed the relationship between space and gender in a wide spectrum, at the same time, unlike the previous exercises, we went deep in two particular spaces, as bathrooms and prisons. Thus, this last practice and the way it was held differed from the earlier ones. Before I explain what kind of different approaches I used in this part and why, below I will briefly introduce the geographical context and its situatedness within the entire research.

Site-Specificity and Context-Specificity

In a rainy night of December 2015, I was listening to the film-maker Liz Rosenfeld's talk after the three queer-themed films from her were screened at *The Schwules Museum (Gay Museum)* in Berlin. Regarding the importance of geography in her works, she rhapsodically said that before emigrating from the United States to Berlin to trace the histories of the German-Jewish side of her family, instead of finding a Jewish diaspora, she found an international queer diaspora in this city.[243] Her enthusiasm for the queer-oasis atmosphere of Berlin was shared by the huge crowd participating in the event, mostly the folks of queer cultural scene in Berlin. Besides being publicised as one of the most queer-friendly cities in Europe[244], Berlin has all the attractions to be appreciated and celebrated by many, like the majority of the audience in the film theatre, with its increasing number of queer-welcoming bars, night clubs, LGBTI-related cultural events and subcultural 'diversity'. This was one of the

[243] For an interview in which she accounts a similar statement, see http://themostcake.co.uk/culture/fringe-15-we-interview-liz-rosenfeld-director-of-the-surface-tension-series/ (Accessed June 7, 2017)

[244] This statement mostly appears in online travel guides and websites for tourists, especially targeted at the gay males. See for instance this website that promotes Germany as the 'Europe's Most Queer Country': http://travelsofadam.com/2016/10/gay-germany/ (Accessed June 9, 2017).

reasons why I opted for this location as my third destination in this research; a place that is fairly different from the other two—that are already different from each other—which therefore would perfectly fit in one of the ends of the triangle.

However, there were also other reasons behind my motivation. The complex and rippled history of Germany in its relation to gender and sexuality—as well as to racial, ethnic, religious and other minorities—was an important one. For instance, Germany was the country from where the term 'homosexuality' was first coined and spread to the world in the nineteenth century (Somay 2014; Whisnant 2016). Berlin has long been an important centre of sexual freedom in Europe, along with Paris and London during the late nineteenth and early twentieth century, hosting numerous lesbian bars, neighbourhood cafes and gay-themed publications (Geczy and Karaminas, 2013; Whisnant 2016). On the other hand, it was also the country that underwent the brutality of *Paragraph 175 of the German Empire's Criminal Code* which criminalised the same-sex act in 1871. It would not be wrong to say that Germany is still recovering from the aftermaths of this paragraph which was brought back by the Nazi Regime during the 1930s with more intensified punishments, including imprisonment, torture and execution in concentration camps.[245] Today the legal reforms on LGBTI+ rights in Germany that have been implemented since the new millennium continue to be updated. While it is the last Western European country that authorised same-sex marriage[246], the government claims that it legally protects the LGBTI+ individuals' coupledom and child adoption, workplace discrimination, sex and gender reassignments.

This smooth picture led me to arrive at my main driving force to get closer to Germany. Despite being the most populated country of Europe with one of the largest economy in the world, and being one of the most attracting place for immigration and queer culture (Oberwittler and Höfer 2016), Germany is not exempt from inequalities, phobic '-isms'[247] and identity-based violence (Eltayeb 2011; Petzen 2012; Haritaworn 2015; Salem 2016). Within the perfect

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[245] For the personal narratives recounted by the survivors of Nazi's 'war on homosexuality', see the documentary film *Paragraph 175*, directed by Rob Epstein and Jeffrey Friedman (2000). Also, for the history of [homo]sexuality in Germany on this era, see the seminal book *The Homosexual Emancipation Movement in Germany* (Steakley 1975) and a recent publication *Queer Identities and Politics in Germany: A History, 1880-1945* (Whisnant 2016).

[246] German Parliament approved same-sex marriage in the end of June 2017.

[247] I mean here not only homophobia and transphobia, but also Islamophobia, xenophobia, sexism, racism, classism and chauvinism.

disguise of its colonial past and present (Haritaworn 2015), the country's social, political, judicial and material distribution of power demonstrates that the terms in debate such as intersectionality, decoloniality, diversity—and even queerness—are mostly instrumental than functional (Erel et al. 2010; Salem 2016). It means that although the theories of the marginalised travel along the country's academic and activists discourses, in practical terms who benefits from the rights, freedom and intimate citizenship, and who counts as more queer than others depend on how privileged and predominant these bodies are racially, ethnically and economically.[248] Today German queer sphere, from its legal to spatial reconfigurations, is more divided than ever before into 'too queer' (white, upper middle class, benevolent sexualised citizens) and 'too homophobic' (Muslim, black, immigrant, hypersexist, uncivilised bodies) (Haritaworn 2015). Yet, the problem is not specific to one particular country but symptomatic of the postcolonial Global North that ought to be addressed further. Therefore, although this last practice of the research took place in Berlin as the location of the activists' personal experiences, during our conversations we travelled through the United States and the other Nordic countries—Sweden in particular—as the other developed Western counterparts of Germany.

Preliminary Scope, Space and Participation

During the course of this research, the deeper I went in investigating spaces, bathrooms and prisons, the more I was challenged by the broadness and complexity of the issue, especially when it came to the endeavour of deconstruction. I was confronted by the fact that the *modus operandi* I adopted in previous practices would not have worked in this one. Neither the approach to prospective participants via open calls, nor the hands-on material deconstructions would have been feasible in reconfiguring especially these two spaces at question. Rather, what appeared as the most reliable way was the first-hand narrativity. I was cognisant that the input of personal accounts as a rigorous source of knowledge is especially significant for conveying [trans]gendered experiences (Doan 2010), since they are usually more narrated 'on behalf' than

[248] There are two excellent books that showcase the white homonormativity of Europe, focused on Germany in particular, which dehumanises and criminalises racial, ethic and religious [queer] minorities. One is *European Others: Queering Ethnicity in Postcolonial Europe* by Fatima El-tayeb (2011) and the other is *Queer Lovers and Hateful Others* by Jin Haritaworn (2015). During my research I have been particularly influenced by the inspiring work of Haritaworn that demonstrates the ongoing modern/colonial/neoliberal capitalist administration of the 'multicultural' Europe and the material complexity of queer intersectionality.

being narrators. Moreover, in accessing such narrations, I had already had an experience—and appreciation—of collaborating with friends who are politically and emotionally likeminded.[249] Following this need of a close contact with somebody trustworthy, I got in touch with Alvina, a friend and a former workmate of mine, who is an internationally known writer, performance artist and transfeminist activist; with Swedish-American origins and residence in Berlin. Knowing that she has been actively engaged with prison abolition movements and transgender activism for years, through personal communications, I invited her to be my main informant/participant in this part of my research, which she willingly accepted. Even though she had already been familiar with my research, I sent her an invitation letter to contextualise our collaboration further. The text went as:

> "Our material bodies are physically shaped, regulated and governed not only by the artefacts they embody, but also by their physical surroundings whose designs are based on miscellaneous identity traits ranging from gender, sex, sexuality and sexual orientation to race, class, religion, ethnicity, ability and age. Bifurcation of spaces into public/private, indoor/outdoor, interior/exterior, near/far, legal/illegal, free/occupied...according to such socially constructed identifications immanently engenders segregation among bodies and legitimises the presence of some of them in certain environments while excluding and neglecting some others. A closer look at these spatial alignments and regulations give us clue about how they designate and define the eligibility of bodies and their identities *to use* or *to be in (or out)* certain places.
>
> Whilst in recent decades there have been remarkable voices and interventions by queer activists about reclamation, occupation or unification of segregated spaces, the corporeal regimes of power in the project of gendering, sexing and sex-orienting are still prevailing through architectural forms, enclosed spaces and spatial objects. Especially spaces that bodies temporarily inhabit such as public restrooms, bathhouses, changing rooms and prisons are encompassed on the one hand, but open for violence, exclusion and stigmatisation of queer bodies, on the other.
>
> Exploring different aspects and recent debates around the issue, during the *T–Spaced out Dialogues* in the form of semi-structured performative inter-

[249] See, for instance, my collaboration with Nina Jeppsson in my previous MFA degree research entitled *Academy of Silence/Silence of Academy: Design as a Medium, Design as a Political Practice* (Canlı 2012), as I also mentioned in the Introduction.

views, we are firstly going to unfold how these gendered, sexualised and normatively constructed spaces at issue are constituted and constitutive of power regimes over bodies in various brutal ways. In following, we are going to contemplate how these spaces can be deconstructed discursively, materially and physically for queer re-articulations, subversive re-configurations for new imaginations beyond binary forms."

Following this clarification, while we were having a busy email exchange during some months regarding the issue of gender in the context of prisons and bathrooms—including in these emails were readings, news, films, videos, scientific research with quantitative and qualitative data—we also talked about the possibility of transforming this exchange into a 'workshop' in Berlin with participation of more activists. However, to go deeper than wider in such intimate and delicate matters, and to keep the deconstruction-based discussions more concentrated than diffused, I preferred to keep the workshop more as a dialogue that would be close, densified and one-to-one. After I introduced this idea and the other methodological details to Alvina, she suggested that at least for the prison-themed talk it would be convenient to invite another person who has more knowledge in the local context. In agreement, Alvina contacted an acquaintance of her, Judith, a German prison abolitionist and queer feminist activist who had personally experienced the gender-, sex- and identity-segregation of prisons and still conducts empirical and theoretical research on the issue.[250] I was, then, confirmed that for our upcoming session, of de/re-configuration I was going to collaborate with Judith and Alvina in the context of prisons first; and only with Alvina in the context of bathrooms and other relevant public and private spaces (i.e. home, public transports, bathhouses, bar, clubs and streets). Furthermore, I was fortunate enough to share a few days with Alvina—everyday together almost 7/24—before our first session of the practice part with Judith. This invaluable preparatory time, in which we already had profound conversations, research and observations about spaces, brought about a lot of insights both for the research in general and for our approach to dialogues.

[250] While in the previous workshops of this research it was important not to divulge the participants' real names, genders and sexual identities due to confidentiality and unreadability, in this one it is relevant and critical to understand the contexts of narratives. When asked, this point was also confirmed and supported by both Alvina and Judith. On the other hand, I do not undertake to define who they are by myself, but rather introduce them in their own terms: while Alvina defines herself as a transfeminist activist and an artist, Judith prefers not to be identified with any sort of gender, sex or sexuality category, nor with a 'speciality' or 'expertise' on a certain area.

Dialogic Materialities and Performative Interviews En Route

Since, as I mentioned above, the narrative and discursive aspect was central to this action, I based the exercises on 'dialogic materials' which would put me, Judith and Alvina in an open-ended conservation and knowledge transmission. Moreover, using words to deconstruct the logic of space-based oppressions was meaningful, as once again they brought 'material-discursiveness' into question. It is because, similar to the designed artefacts and technologies as I argued in the previous chapter, spaces are materialised also by discourses. As Lefebvre (1991) similarly argues, spaces are regulated by discourses, words and texts which, for him, "dominate the social production of space operating in the realm of concrete abstractions and serve to obscure […] the process of social production." (Conlon 2004, 465) Therefore, just as I embraced a hands-on exercise to deconstruct binary discourses *materially* in the previous practice, in this one I decided on a dialogic act to deconstruct spatial arrangements *discursively*.

Elaborating on how to initiate and carry out this conversation, I prepared a semi-structured interview material beforehand; not in the form of a clear inquiry with written questions and expected answer, but rather a set of issues to be addressed. I aimed to prompt "an initial narrative-inducing question" to "elicit an extensive, uninterrupted narration." (Fenge, Jones, and Read 2010, 324) I reckon that to adopt such narrative inquiry is especially important in this kind of research to shift "the very presence of the researcher [as me] from knowledge-privileged investigator to a reflective position of passive participant/audience member in the storytelling process." (Fenge, Jones, and Read 2010, 324) Thus, I prepared the interview material in a way that it would give more space to the narrators's words and knowledge than mine and the practice was held accordingly.

During the first part of the practice which was based on discursive deconstructions of prisons, Alvina, Judith and I set out a conversation table in Alvina's room, accompanied by our previous research materials, books, pens and a big piece of paper to take notes or make drawings when needed (Figure 6.3, 6.4, 6.5). Our entire conversation occurred here, around a table that gave us a rather personalised, intimate and comfortable space to talk. I likened this table to Jin Haritaworn's kitchen table. Haritaworn (2015) similarly emphasises the significance of 'kitchen table' where he held most of the interviews with queers of colour during the process of writing his book. Haritaworn (2015)

claims that, although mostly underestimated in social movements studies, 'kitchen table' is a site where mobilisation, empowerment and disobedience of the marginalised, who are excluded from public deliberation, take place. When the certain words of certain people are not heard in public space, a table that hosts them can be a medium where deconstruction starts and spreads.

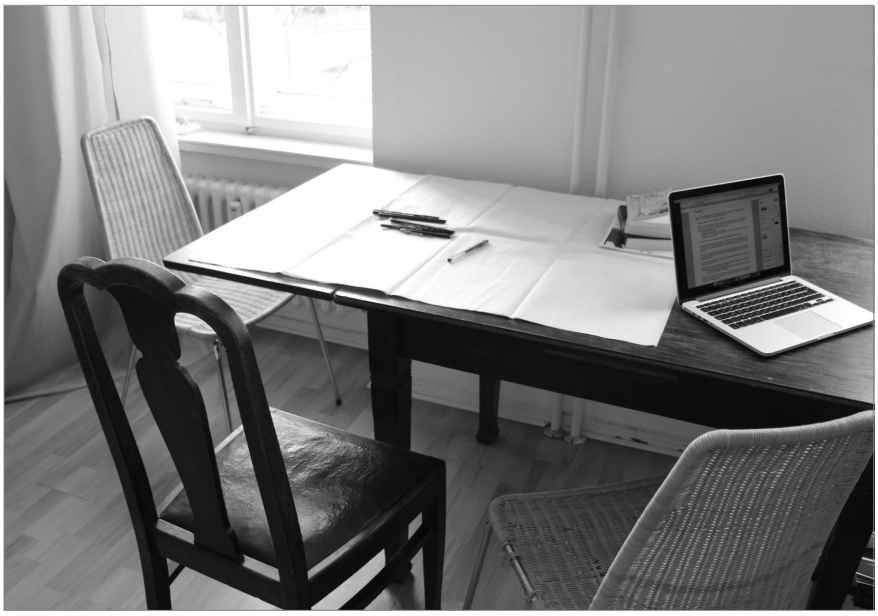

Figure 6.3. The conversation table

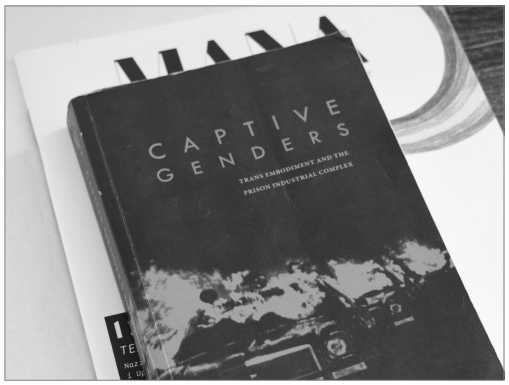

Figure 6.4 and Figure 6.5. Some of the research materials on the table that we consulted occasionally

Similarly, the second part of the practice which was held only with Alvina to discuss bathrooms and other related public spaces started with the same way; around the same table, in the same room. However, since the *modus operandi* of dialogues with Alvina was planned rather differently, other methods and actions stepped in; such as performativity, as another important aspect of this research. Instead of sitting in one fixed place and talking about gendered spaces, I decided to visit them with Alvina and converse about her own experi-

ences of these very spaces on the spot. By this way, it was possible to walk through the segregated spaces Alvina had chosen to visit, while at the same time verbally narrating and reflecting on them, through the acts of walking, talking, inhabiting, occupying and unfolding these spaces simultaneously.[251] With this plan, considering her room as our first destination and starting our conversations from there, we visited three more enclosed spaces (a library, a sauna and a bar) in which she had different experiences with their segregated parts, while we also used streets in between as other sites of our dialogues. Therefore, our discursive deconstructions travelled through various locations where Alvina's past experiences and narratives were re-performed and re-demonstrated. This is why I associate this 'dialogic' and 'reflexive' technique with performative interviews that "arise out of performance events" and "transform information into shared experience." (Denzin 2001, 24)

Sociologist Norman Denzin (2001) places great importance to performative interview, not only because it breaks the binary logic of qualitative/quantitative research paradigms that have long been considered as the only normative and scientifically approved approaches. But he also argues that, this form of interview has concerns to critique social structures and 'trouble the world.' (Denzin 2010, 10; Allen 2011) For Denzin (2001), one of the most significant aspects of this approach is its concern for social justice that would count all intersectional identities and interrupt the biased construction of interview-making (i.e. who can ask questions, who are eligible to answer, who speaks for whom). By this way, through the use of 'mystory' as a form of speech acts, narrators are not considered as 'vehicle for gathering information.' (Fenge, Jones, and Read 2010) But they are part of a 'plurivocal' storytelling where "teller and listener, performer and audience, share the goal of participating in an experience which reveals their shared same-ness" (Denzin 2001, 25); while "the knower and the known interact, shape and interpret the other." (Haseman 2006, 7) As all these aspects of performativity were highly relevant to my approach, I embraced it in Alvina's and my conversations.

Furthermore, enacting dialogues performatively also entails conveying them in a more eloquent way to be received by audience. This can—yet does not

[251] Experiencing the space through the act of walking has been in use as a method, mostly in urban design and artistic context, and mostly with reference to *Situationists*' concepts of *dérive* and *psychogeography*. While I recognise their political and methodological significance of their own era, today these terms are highly depoliticised and reduced to urban experiments that would amplify the perception of the city and emotions of the passengers. Hence, I do not relate my practice to these concepts. Nor did I actually appropriate them, as my focus was on space-based discourses and their social and political content.

have to—include various mediums from film to poetry.[252] In my writing, however, I follow rather a plain process and simply transfer the spoken narratives into a written format, though in a form of discontinuous assemblages. After our dialogues, through several sessions and various interconnected subject matters, I ended up having a huge amount of transcribed material. In order not to digress from the main focus, I had to omit a big part of this material, cutting and juxtaposing different parts, mostly interrupted by my own interpretation in between. This way connected different narratives not only to each other, but also to my own voice here, in another time and medium. It is similar to Denzin's (2001, 29) 'narrative collage' that "fractures time" while "speakers leap forward and backward in time." Such technique, which allows for many temporal moments to collapse and for many voices to speak at the same time, opens space for more interpretative, reflexive, critical and conscious reading and unfolding (Denzin 2001). The next section will be based on this approach, in expanding further on different forms of spatial and discursive de/re-configurations.

Exercising the Discursive Deconstruction of Spaces

During and after our conversations, there emerged certain approaches and techniques for discursive deconstructions of spaces, like in the previous exercises. Yet, as a result of the number of participants and the common grounds of the dialogues, in this exercise I only indicate two approaches: *abolition* and *departition*. While in the *abolition* part I will focus on the conversation based on prisons between Judith, Alvina and I, in the *departition* part I will go back to the bathrooms and other gender- and sex-segregated spaces, articulated throughout the journey of Alvina and I. In these dialogic parts, predominantly based on the extracted words of Judith and Alvina, I will make occasional interruptions and interpretations, sometimes in the text, sometimes via footnotes. Italics are my emphases.[253]

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[252] See, for instance, Vietnamese filmmaker Trinh T. Minh-ha's documentary works, where dialogic interview materials are deployed performatively; especially in *Reassemblage* (1983) and *Surname Viet Given Name Nam* (1989). In these documentaries many issues from identity politics to immigration are unfolded in a poetic, reflexive and interpretative way.

[253] This written dialogic part is based on five different audio recording files with hours of transcription. Since the dialogues are set as a narrative that goes through each recording one by one rather than being used as occasional mentions, I will not refer to particular times of these audio recordings after each quote as I did in the previous chapters.

Abolition:

Abolitionism refers to a political ideology or movement that favours to put an end to oppressive regimes and institutions, such as slavery and prisons. Today the term is mainly associated with prison abolitionists who argue for "a world without prisons—or at least a social landscape that is no longer dominated by the prison" (Davis and Rodriguez 2000, 217) and suggest new[254] strategies to imagine a prison-free justice and social system (Davis 1998; Gordon 1999).[255] As I briefly mentioned in my articulations of 'queering' and 'undesigning' in the design context before, my approach has been strongly influenced by this stance, which might echo 'non-design' (Agrest 1976) and a call for designers 'not to design'. This call, in the context of prisons and other cruel spatial designs, has been already made by the *Architects/Designers/Planners for Social Responsibility (ADPSR)* and some other independent practitioners and researchers[256]; although while some of them call for rejection to design such spaces, not all of them are in favour of ending the prison system out-and-out (Swan 2013). Taking these positions into account, this next section will expand on both the spatiality and system of incarceration, merging materiality with queer feminist perspective.

Judith, Alvina and I are sitting around the table. Judith starts introducing the history of prison activism in Germany, especially from gender viewpoint. She recounts that although there have been some anti-prison initiations since the 1970s; grassroots organisations, support groups and discussions have been scarce, while the majority of the groups she has been in contact with are extremely 'white', gender-normative, groundling and affirmative of prisons.[257] Alvina points out the similar issue in the Swedish context where she could find very few activist acts, research and reports on gay, lesbian and transgen-

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[254] 'New' and age-old. For instance, today's 'community accountability' and 'transformative justice' are the ways that pre-colonial societies also used to approach their justice and violence problems; not through police and prisons, but support, safety and dialogue among community members (see also Himada 2016; Heiner and Tyson 2017).

[255] See, for instance, some prison abolitionist activist organisations including *INCITE! Women of Color Against Violence*, *Critical Resistance* (http://www.incite-national.org/page/incite-critical-resistance-statement), *Sylvia Rivera Project* (https://srlp.org/) and *Third Eye Collective* (http://thirdeyemontreal.com/) (All accessed June 27, 2017)

[256] For the statement of *ADPSR,* see http://www.adpsr.org/ (Accessed July 7, 2017). See also the contributions in *The Funambulist* magazine's fourth issue *Carceral Environments* (2016) and the twelfth issue *Racialized Incarceration* (2017).

[257] She mentions a few exception such as *a.r.a.p.;* an initiation she also collaborated with (http://arap.so36.net/ Accessed June 1, 2017).

der inmates, especially comparing her two—Sweden and the U.S.—sites of knowledge. Conversation evolves from there:

> JUDITH: In Germany case, what was difficult for me and other people in accessing information about LGBTI people in prisons was that on one hand, it was cool that they were not documenting non-conforming bodies in prison, but on the other hand there was no possibility to contact people. And you know it is already very difficult to get the statistical numbers, like how many people get affected…*Prison is the most binary system I can think of.*

After a remark from Alvina, Judith also mentions a recent academic dissertation on the issue which problematises not the prison system, but the transgender inmates.

> JUDITH: I found a dissertation that speaks of 'transsexuality'. But the title is very pathologising. The writer was just picking up an 'interesting' title that nobody picked before, without any personal attachment. It was in the law field. The title was something like 'The Disease of Gender Identity of Prisoners as a Problem for the Criminal Justice System.' The writer was assuming then *the containers, like pink containers inside the prions, you know, similar to pink prison, unicorn prison idea somewhere in the country; she is suggesting that there should be special containers in the prisons for queer and trans people.* And she mixes a lot the terms of gender and sexuality…I don't know how it is elsewhere but in German context, within trans community and queer community I get really stuck…there is no debate about the situation of trans people in prison.

Then I ask here how and according to what rules inmates are placed in gender-segregated prisons in Germany.

> JUDITH: It's according to birth sex. But if you have this transition identity like from A to B, then it becomes more secure to get into your preferable prison, if you are more close to, say, B. Like, the more the transition happens, the better. You can also ask for treatment and therapy within prison. But in most of the cases it is denied because it costs a lot, etc. Also, the prison doctor has to decide it. I experienced prison doctors own my own, when I was pregnant in prison and they are no good doctors. But there was a debate in the newspapers saying that 'This person now wants to change it again, but how is it possible? It's so much money' and so on…It seems to me that the longer your prison sentence is, the easier transition might be. But

all the media representation is always beyond any upper standards of misrepresentation. They always mix up gender identities.

ALVINA: This also happened in Sweden with an email conversation with people who work in prisons, such as 'He identified as a woman'. All the time. It shows again how little knowledge they [the officers] have. Oh, also there was a *Wikipedia* site about LGBTI prisoners and there was this sentence: 'Transgender people were placed with men, even if they have breasts!' And there was this particular emphasis about one inmate with breast implants. Like why are they focusing so much on the breasts?[258]

JUDITH: For me it is also like, prisons are, spatially and ideologically, spaces where a lot of projections being sent to. A lot of negative affirmations are made. Stuff like lesbian porn that is playing in prison, as an over-sexualisation. But I mean, *prison is a highly sexualised space,* yes, but the associations for instance students make when I do my seminars…wow. Also, a lot of this idea of 'Oh, super nice queertopia space'. When I talk with people about *Orange is the New Black*[259], they think that the prison is about chatting, having sex, masturbating all the time. It is, really, not the case.[260]

ALVINA: Also, I was talking with Ece for the last few days when we were reading about LGBTI-exclusive prisons, wards, or 'containers'. It is interesting, because you see different responses from different groups. For instance, in *Rikers Island Prison Complex* in New York—you know, the second largest prison in the U.S.—they opened a transgender section (also in Los Angeles and San Fransisco) and there was an interview about it. Some organisations in New York were saying that it is a good thing as a temporary reform, but it's not addressing the actual issue, such as why so many transgender people and people of colour are put in the prison. Then, there was another LGBTI organisation that was more reform-oriented, saying 'Wow, this is so great, we have finally the answer!' They don't problematise it all. And also, for instance, when it comes to such exclusive prisons like also in Italy [Pozzale], I'm just thinking of so many different issues: one is registering these

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[258] Giving testimonies about her own gendered experiences in public space, transgender geography scholar Petra Doan (2010) emphasises how breasts are seen as the proof of 'real femininity' or 'fakeness', therefore they are first to be targeted or attacked in trans*bodies.

[259] An American TV series that started in 2013. This critically acclaimed comedy-drama series takes place in a women's prison, addressing issues such as prison industrial complex, race, gender, sexuality, class and violence.

[260] Such assumptions also demonstrate how these places are constructed as 'alternative universes' as a far away imagination from everyday realities of people outside (Wang 2012).

people as a certain category, not as anything but LGBTI: *you are registering different sexualities and gender identities in the same place*, which is very problematic. Second, you are moving people away from their communities. And what is also interesting is, a lot of violence comes from the staff. They think that all the violence comes from inmates, not from staff, but as we know, it's not the case. So, what do they do about that? Their solution does not eliminate this problem.

Alvina's concerns have been similarly enunciated by eighteen different LGBTI associations and activist groups in Turkey, when on 23 July 2013, the Ministry of Justice and General Directorate of Prisons and Detention Houses of Turkey announced that they commenced a new penal institution project to house LGBTI individuals (Demirbaş 2015). The groups expressed their concerns and demanded further information regarding how this new program would respond to the problems of LGBTI prisoners. Although in 2016, the erstwhile Minister of Justice of Turkey stated that there was no ongoing project for an LGBTI prison in their agenda, the issue is still being amplified in other countries and contexts as a solution.[261]

JUDITH: This issue of having more 'appropriate' prison reminds me a lot of last years' debate about new law that passed in Germany surrounding detention centres. I found it quite problematic also, about how they were campaigned. Detention centre promoters said that 'refugees are not criminals', and on the other hand, it was clearly showing this lack of communication between different groups working together. There is no basic awareness about so-called criminals. There were some refugee prisoners saying that 'We don't want to be with these [criminal] people [in prison]'. But then it was a sign to make more space for a new wave, decentralised detention centres far away from activist supports and lawyers. It's always like using this critique, immunising and *making smaller cells, splitting up people…* No 'better' solution. Moreover, I think the most basic problem is that people are problematised, excluded, abandoned and extraterritorialised. *Like getting separate rooms and bordered with fenced walls, cut-up communications… this is sold as a solution to the problem, that is individualised;* also making people in the situation feel and think that 'they are different' or 'they are the problem' in some cases. In Germany, for instance, a lot of people do not or-

[261] See similar arguments in, for instance, K6G unit of the Los Angeles County Jail for gay male inmates, Gorizia prison for 'homosexuals' in Italy, the Min Buri Jail to be transformed into LGBTI prison in Thailand.

ganise or resist because they assume that *they* are the problem and *they* misbehaved; *they* should be better, not the prisons; not things like racism, labour exploitation.

ALVINA: [Regarding LGBTI inmates] I'm also thinking the presentation we saw from a researcher from University of California Irvine. Valerie Jenness made research on transgender inmates in Californian prisons and the interesting thing is that among the people she interviewed most of the trans people—with large majority with transgender women—when they were asked if they would prefer to be in a man or woman's prison, %65 of them wanted to be in men's prison.[262] It is interesting, because most of them had personal reasons, for instance, 'I'm sexually attracted to men, even if there would be more violence'. But there are so many things involved, like, because there is also assumption that if you are a trans person and if you are put in a woman's prison, there would be no violence…Then of course, this is a relevant factor, of course if you are put in a jail for five years, you would want to be with people whom you're attracted with. But it's not seen in this way, because prisoners are always *dehumanised*. So then you should be happy as long as you are not totally tarnished and beaten up. But all the other things that are part of a human life are seen as irrelevant or shallow.

JUDITH: [On the other hand] I know two people who had to go to prison for not paying bills. They were regretting their transition process, because they didn't want to go to men's prison (they were trans men), because they also thought that women's prisons would have less violence. Or at least not so much fear of getting rape by a random inmate. But of course the problem also is that you cannot choose. *Authorities don't think that these people can think for themselves.*

Since Judith's remark is also related to Alvina's point of dehumanisation I redirect the conversation to the possibility of 're-humanisation' and whether there are any 'acceptable' implemented solutions:

JUDITH: I think *La Identidad* In Argentina is quite good.[263] First of all, it differentiates much more gender identity, sexual orientation and it's not putting them together. It doesn't involve separate prisons. It's a new law

[262] To see the presentation Alvina mentions, http://ucicorrections.seweb.uci.edu/files/2013/06/Transgender-Inmates-in-CAs-Prisons-An-Empirical-Study-of-a-Vulnerable-Population.pdf (Accessed November 29, 2015)

[263] She mentions the *Gender Identity Act (GIA)* that passed in the Argentinean Senate in 2012 in favour of the rights of transgender individuals. For a critical reading of this law, see Rucovsky 2015.

that has been passed after a very violent past, like a lot of people killed themselves, a lot of people buying testosterone, oestrogen on non-legal markets with weird seizes etc. So it was clear that something had to happen. Then a lot of initiatives came together to work on this law and, I would say, compared to Germany and the last law that has been passed, gave speaking positions for affected people not as relatively privileged trans elite in the capital that were deciding other people's lives. In Argentinian case, now you can go and say 'I want to change my document' or 'I want to have operation', anytime and how often you want. And it doesn't only offer a third solution, like in Germany they propose and sell this idea of the 'third option'. *The law also makes the material and ideological ground for opening up this idea of the two sexes, and the transition from one to another.* But we know that there is a continuum of genders and sexualities and people should be able to choose.

ALVINA: And the problem of this third category of *hen* in Swedish is not necessarily that, because there are people defining themselves as the third category, which is fine.[264] But also there are so many trans people who don't. Also there are a lot of cis people thinking that they can use this word for all the trans people. Like there is woman, there is man, and there is 'other'.

JUDITH: Just to add to *hen*, in Berlin there is this thing that people choose to use X, which I also find highly problematic about how X is used for black people like Malcolm X to raise the past. Some people ask me whether I want to be called X, and I say, 'no please, I don't want to be X!' And personally, I decide on the context. My favourite choice is *neutral*. But most people don't make it. I also feel like the more I establish 'he', the more I have to get used to this dictate in which people will expect me to act in a certain way. I have to deal with all these trans narratives, trans ideals. Then I constantly ask myself, 'Is there any expressions I can express myself better, how I feel or how I am?'

ALVINA: Also, what is the official transgender narrative? One thing that I think a lot and see a lot in media is when trans sexualities are discussed as 'If a man is attracted to a trans woman, he is still hundred percent straight!' If a man is attracted to me, I don't feel interested in supporting his heterosexuality! Also, for a lot of us, it is complex: sexuality and gender, going in and out each other. For instance, when I interviewed people for my Master's

[264] See Chapter I for the issue of binarism and the third category.

> thesis on trans-feminine sisterhood, one defined herself as 'tranny faggot', and I really like it, and I said 'hmm, me too.' There are trans people identifying as woman, but also homosexual, and in this homosexuality attracted to men. But in official transgender narrative, it goes like 'If I'm a transgender woman, if I'm homosexual, I'm a lesbian'. So it's very rigid all these categorisations. I feel like media representations really take that power from trans people and force you into this simplistic classifications.

This narrative is similarly repeated when it comes to non-normative sexualities in prisons or in military services for instance; interrogating homosexuality as either "constitutional" or "circumstantial", confining bodies once more in a binary regime (Kunzel 2008; Vitulli 2012, 114). I ask about it.

> JUDITH: For me it's difficult to separate. But then you always have this discourse like 'Are you true, or disco lesbian/gay?' You also have it in prison, and it get strengthened by the 'lower choice' possibilities and reduced access to different partners. I also think that some aspects of the relationships in prisons are to be protected in a way, and not to be alone and isolated that much. It's difficult.
>
> ALVINA: Also, there are prisons like in LA, they want to have tests to see if this person is really gay to send to LGBTI ward or not. And same for a lot of LGBTI refugees. They ask things like different gay slangs, 'Do you know what does that mean?', 'Do you know this club and what is the cover charges?' As if, all gay people know these places, hang out around those places.
>
> JUDITH: These separated and 'protected' wards [for LGBTI]…There are also a lot of people who need that space and try to go to that space, of course, like all different kinds of vulnerable groups in prisons. So, there is always this question: why is there this space for *these* people, not for *other* people who need access protection as well.

Taking from this idea of 'protecting' by dividing the space, we again go back to the part of materiality, like the walls, fences, beds, artefacts and technologies of prisons that alter the condition of the bodies—sometimes permanently. Here I reflect upon the official guidelines of prison design mentioned above, while together we see the visual representations of standards on spatial segregation, sound, air, light, showers, toilets, dorms, cells, common spaces, workshops and so on.

ALVINA: Yeah, prisons are *designed* to discipline, punish and surveil [to quote Foucault].

JUDITH: I think there is also a clear shift in prison design. I was studying a lot the panopticon idea[265] that I think it's very easily comprehensible and you can see it in many context. But I also found it very limited; first because how it changed, and second it's very Eurocentric. Whenever you try to explain prison evolution, like the uprising of prison system, a lot of people that I know tend to only use Foucault…I am interested in doing more research deconstructively in German context, also because it's important for me to stay locally without neglecting our own history, and always adopting stuff from the U.S. is not necessarily fitting. What I see right now in Germany as a trend also coming from other countries, also Scandinavian countries, like *making the prison more euphemistic saying that prison environment doesn't have to be necessarily cruel. Architecture doesn't have to show this ugliness as before, that can be more healthy, more helpful and free spaces etc.* I think one factor in Germany that led to the ending of building panopticon prisons is that they were not needed that much, with the improvements of surveillance cameras and other technical stuff. Also, like this idea of that the whole society can watch what is going on there shifted to put it in the periphery and have this big complex (like the *Rikers Island* you showed), and a lot of people don't even notice that they are in their neighbourhood. In Brandenburg, there was this architect from Austria[266] who said that he will do a 'participatory architecture' with the inmates and—surprise surprise!—when he interviewed the inmates, they said they want more freedom, participation and self-decision (like how you would like your prison cell to be). Then he used this idea of 'transparency' which the effect was to put the glass stuff on the cell walls, which is also like making people even more surveilled and not even communicating with each other. It's the constant feeling of being gazed and fear of being looked at all the time. It was the results of the interviews, when inmates asked participation. His idea was to make the cells more fresh and that they don't have to see all the time that they are locked up, because they know it anyway, they can look at the landscapes etc. And most ridiculous in my eyes is that he said, ok, and thought what he

[265] This extremely oft-quoted concept introduced by the British Jeremy Bentham in 1785 and conceptualised by Foucault ([1975]1995) in his *Discipline and Punish* in his reading of disciplinary power. The panopticon refers to an architectural design based on surveillance and control with centralised observation points and prominently seen wards and corridors.

[266] Referring to one of the principle architects of the Austrian architecture company *Sue Architekten*.

liked and disliked when he was there, things like inmates didn't have to ask for everything. Like, 'Can I go to the toilet?' etc. It depends huh? Sometimes people have their own toilets within their cells…From my own experience, cell is that I felt like everything, definitely everything inside the cell is ugly architecture that wants to show me that they want to make it most uncomfortable as possible. I was also astonished how an architect/designer designed this bed, for your spine like, it felt like you fall inside, this gap…it was impossible to find any position to sleep. And all other stuff you said, like when I stand, I cannot see out of the window etc. This architect said that he wanted to stop this, for instance when prisoners go from the cell to the factory. Because in Germany also the economic parts are increasing. It wasn't much last time, but they get more privatised and economic interests play a big part in that, also force labour. If they go to the factory to produce force laboured products for cheap kits stuff here, they have a glass tunnel and no ward will accompany them. But there are cameras and such. I don't know how free people will feel when they go from their cells to the factory.

If you're interested in materiality, you should see the one in Austria, this *Vordernberg*. It's the biggest detention centre in the middle of Austria. Strategically very practical, people cannot escape, they are surrounded by the mountains. It is a prison and refugee detention centre. If you look at this architecture website, this guy [chief architect] is getting a lot of fame, talking in the universities, spreading his ideas about 'Prisons don't have to be cruel, architecture can be nice.' It looks pretty much like a hotel. In the case of Brandenburg, media was covering it. Also, they worked with G4S and this is new.[267] Angela Davis and Gina Dent (2001) work a lot on this, there is a lot of public talks on Youtube about G4S and their involvement in doing the lobbyist works and they are really famous with torturing people, for instance, a lot of Palestinian people in prisons and camps…I invited an Austrian woman who was doing related stuff and she gave us background information. It was really symptomatic and very similar to a lot of the U.S. regions where there is unemployment in this region, people were not having much hope about the future of their village and then they saw this as a good thing. So they got a letter asking 'Do you want this and more job, do you want a safe place? Do you want more profit for the city to spend in kindergartens?' Then very small connection to the new building of the prison, and

[267] G4S is a globalised security company (http://www.g4s.com/, Accessed June 7, 2017).

more working facilities for you. And they said 'Yes, we want that!' So it became a prison valley.

The project Judith talks about is the *Detention centre Vordernberg,* designed with the common jargons of 'participatory principles', 'openness' and 'visibility' to be as inviting as a hotel (Figure 6.6, 6.7, 6.8, 6.9) This facility is promoted as nothing but a sheer success; not only materially, but also discursively, as they claim that along side the criminal environment, they also changed the terminology: "bedrooms instead of prison cells, residential groups instead of cell blocks, and communal areas instead of closed unit"[268], as in changing the names would change the real function and intention of the things. Since the market of prison design and architecture is growing, the number of projects reporting on 'how to build better prisons'[269] and the number of 'human friendly' prisons increases. One can look at, for instance, the architecture projects of *Prison Heidering* in Berlin, *Mas d'Enric Penitentiary* in Spain, *State Prison of Falster* in Denmark and finally *Halden Prison* in Norway which is called as 'the most humane prison in the world.' (Figure 6.10, 6.11)[270] However, although these reformist material and spatial solutions seem 'less cruel' and 'more humane', their intentions rather remain as an 'oxymoron', since the very idea of prison is to discipline, punish and control the bodies under cruel conditions: incarcerating, segregating and governing them (Leopold 2016, 12; Heiner and Tyson 2017). Moreover, these brand-new sleek design solutions not only camouflage the gendered, racialised and sexualised violence within, but also legitimise prisons in the eyes of public (Leopold 2016). In their critique of gender-responsive prison reforms—that paved the way for more binary gender segregation and construction of more prisons for women while intending to protect female prisoners—scholars Brady Heiner and Sarah Tyson (2017, 41-42) aptly articulate: Reformist prisons are still prisons; "kindler, gentler cages are still cages" and they cannot "function as vehicles for social change or human development." So continues Judith:

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[268] See http://arcdog.com/portfolio/detention-centre-vordernberg-austria/ (Accessed June 7, 2017)

[269] See the project *Prison Spaces* for instance here https://prisonspaces.com/2016/03/01/how-to-build-better-prisons/ and a text written by the chief researcher here https://theconversation.com/how-to-build-better-prisons-55174; and yet another column here https://www.penalreform.org/blog/build-success-prison-design-infrastructure-tool-rehabilitation/(Accessed June 20, 2017).

[270] See the projects http://www.hohensinn-architektur.at/ja-heidering_en.php; http://www.archdaily.com/354873/mas-d-enric-penitentiary-aib-estudi-d-arquitectes-estudi-psp-arquitectura; http://www.cf-moller.com/p/-en/new-closed-state-prison-in-falster-i2730.html; https://www.theguardian.com/society/2012/may/18/halden-most-humane-prison-in-world (All accessed June 26, 2017).

JUDITH: I found one quote I used in my seminars from a very old book. It's a Russian book, *The Impatient Ones*, by Yury Trifonov; about Soviets, communisms etc. There is one dialogue. One guy says 'I know what you are planning to do. You are trying to take away the bars and put there nice curtains and flowers.' Then the other person says 'What do *you* suggest?' —'No bars, no windows, no curtains, no prisons.' —'Well, how are you trying to do this?' —'I don't know, *yet*.' And the phrase goes like 'He still does know.' I always used it as a tackle people when they come with more modernist ideas, reformist, more 'hotel' than anything else.

Figures 6.6, 6.7, 6.8, 6.9. Some interior and exterior captures from *Detention centre Vordernberg* in Austria, presented rather as a hotelesque architecture project than a detention centre (Source: ArcDog)

Figure 6.10 and Figure 6.11. Architectural projects of *State Prison of Falster* in Denmark (left) and *Mas d'Enric Penitentiary* in Spain (right) that present prisons as free, airy and sleek (Source: ArcDaily)

Here we go back to the idea of abolition and possible forms of deconstruction:

> JUDITH: I think, it is to make a society that is not based on prisons as a belief system, like starting teaching children differently—like for instance children's books as good and evil ones and the good ones are beating the evil ones, all the time.[271] It is also to ask myself *when do I rely on security instead of safety as a fake safety, and how much do I allow that, how much do I put myself in this belief of being safe, do I risk/limit other people's spaces, how do I deal with critiques and how does it transform me for actions to make less harmful actions, how can we differentiate between just modernisations of systems?*…If we focus in our works on alternative ideas like community accountability, for example, which I can identify a lot, my experience fits a lot…For instance, the rapist guy, how would it help me if he is in a cell? For me on one hand, physical ruptures are important. I don't like this socially evolutionary stuff alone… It's important with prisons that *we have to work on alternatives and attack arguments against new buildings of prisons, different target groups of prisons to do all these critiques.* For instance, how is anti-Muslim racism in Germany right now brings more people in prison. Also to connect these stories of oppressions and violence with other stories..like gendered violence, capitalist violence if you want to put it like that. Right now I think slowly, I think that ok, I'm one person and I won't abolish prisons alone. I have to accept it. I will not see probably in my life that one single prison will fall down. But also I want to see escapes. I want to see collective escapes, inside and outside…But if someone comes from there like this, who will open the doors and give people fake passports or possibilities to escape?
>
> ALVINA: Talking about deconstruction, it's interesting in criminal justice system how it's both so individualistic and not giving any shit about individuals at the same time. All these structural problems are put on individual as the criminal.
>
> JUDITH: And they don't care about how people in the cells feel. They just put them there and they are not trouble anymore. I think *one way to deconstruct or to highlight other aspects of a topic is already deconstructive.* Also, *the big theories that have applied in prisons were not successful because they were disconnected from reality and from people. It was not a theory that came out of practice to inform and make a better practice*…Also, if you look

[271] As the binary doctrines I discussed in the previous chapter.

at these movies [of prison escapes], how people have fever of 'If they will make it or not', of course you know already that they will make it. But if you look at the plot, there is one hero person, mostly 'he' which people will feel like 'Oh, he made it!' and then there is a dumb or fat person getting stuck in the chimney, this person sympathetic but not harmful, and you think 'Oh, maybe this person is fucking up the situation.' And you have this snitch person, the mean person, to the way to freedom but evil, like rapist or symbolised with 'rapist face'. And then you have drug dealers etc. The overall mess of prisoners, as the dark crowd of people that you don't hope for being out. This narrative is repeated and successful again and again. So it's much easy to say that 'Prisons in itself are not necessarily good, but sometimes some people end up there who shouldn't be there, and it's their right to escape out —but generally speaking better not to open the doors.'

ALVINA: Regarding deconstruction, I feel that today people are very obsessed with 'Ok, you are abolitionist, then, what is the alternative?' as if there is *the* alternative.[272] As if there should be something similar to prison, like this or this. Because the prison system is so stamped in our imagination of our society, so people are having hard time to imagine completely different way of building up our society [like the binary gender and sexuality system]. It's so ingrained in everything, so people want to have something similar, also material. For instance, 'Ah, I want people to have a house arrest', we have so much surveillance cameras nowadays, so we can surveil them in their houses and they don't have to be in prisons. Or the chain around the feet.[273] Abolitionist imagining for me is something completely different. And it's complex! It's not like 'Ok we don't want to do this, but this.' No, the whole society has to change, and also it has to do with many other practices like racism, capitalism, sexism, all these things too.

JUDITH: For me, the hardest thing in my seminars is not to answer certain questions, which I do strategically. I think *it's important for people to learn to be more patient about solutions.* Sometimes I tell people that it's not about selling a product. But many times it's really hard to explain people that prisons might not be the solution at all. I think, prisons present themselves

[272] A very similar account comes from another prison abolitionist, writer and curator Nasrin Himada (2016), explaining that abolishing prisons does not mean building another thing compatible to current designs and system. Similar to Judith's further comments, she stresses that it entails an entire transformation in the system, thus it is not an easy question with an easy answer (Himada 2016).

[273] In the West, incarceration for petty crimes is being replaced by new design technologies, such as electronic monitoring bracelets promoted appealingly as a new market (see Geiger 2017).

as the capitalism presents itself as there is no alternative: it's bad, everybody agrees with it, but not everybody does anything about it; until someone comes with something convincing. 'A new system' can only be accepted if something more similar comes, just with another name and title. Also, *there are more discursive ways for deconstructing*…like, there is a lot of work to do.

When I think about dealing with everyday violence, I'm really trying not to neglect violence. I witness and experience a lot of violence. *I try not to give simple answers with ease.* I think in my imaginaries of other ways of dealing with violence, they should definitely be ways of limiting person's ability to act aggressive in that certain moment. I think it's also important to somehow limit this social space of structured violence speech…*Critical racist theory puts this position as 'discourse matters' for centuries, you've been ignoring it, then now you realised that there is a connection between words and violence!*…I think it's important to stop people, but I don't think that what stops them are laws.

Departition:

The word partition signifies the division of spaces into smaller parts and chambers while to depart means to leave a point for a journey and to deviate from a current position. By departition, I refer to possible reversions of spatial segregation, literal departures towards different locations Alvina and I headed to and symbolic excursions towards non-normative horizons.

Alvina and I sit in her room around the same table, once again talking about space, segregation, gender and identity. Since we are in her private room, we start talking about privacy and importance to have a room of one's own for a woman who creates, stimulated by Virgina Woolf's ([1929]2005) renowned remark.

ALVINA: For me, it is so important to have a room of my own. I don't need anything more than that almost. Because it's really important for me to have somewhere in which I can just be with myself. It's a very important issue with the gentrification in cities for example…It's very common for people to share rooms, because it's expensive; but you always feel watched, like always someone looking over your shoulder.

Surely, we also talk about how to have a private room or a space to inhabit is a Western, yet a privileged concept, while people living a precarious life are always under threat of losing it. For instance, Alvina talks particularly about the sex-work law in Sweden where to sell sex is legal but to buy is illegal, which perils the habitation of sex workers—who are predominantly women and transgender women.

> ALVINA: One of the biggest consequences of this—there are many—how can you have a safe space to do sex work in and you can lose your apartment if you do sex work in your apartment. You are not allowed to do sex work in a hotel, because then you get blacklisted if you do sex work in a space where you rented, it's also forbidden. Always forbidden, and there are different types of punishments for the sex worker. Therefore, in only the clients' houses or on the streets that you are really allowed to sell sex work without any consequences. And this is of course only if you are white and Swedish, or with a Swedish passport. Because of course there are many cases that people don't have a 'valid' passport, so they can be sent away. Of course they say that 'we are working against trafficking' but all they do is to deport. So, how is that helping? Because some of these people might be trafficked yes, but some of them are migrant sex workers. Also, they see no distinction between these two. We have all these different things that make sex work more dangerous and harder to do. And it's kind of the point, too. There was an evaluation of the law in 2010, where the person who worked for the government said that—after sex workers told her that the law increased the stigma—'It is a good thing, because we are trying for people to stop it, we are against prostitution.' So maybe the stigma and risk will get so higher and it's gonna be so horrible for them then, and they will not be able to continue. Norway has the same law by the way.
>
> And you don't even need to have an evidence, it's enough that they suspect, they have a *reasonable suspect*. For instance, there was one person saying in Facebook that 'I think my neighbour is selling sex in her apartment. And I'm gonna tell the police.' What? That person would lose her apartment! Also, it's about surveillance as we were talking before. And the police has a prostitution unite, so they're very much about ending prostitution. And they recommend you to tell the police, and they have different guidelines if your neighbour do sex work, like, 'if you see a lot of men going back and forth and new men all the time, you should call us, we'll take care of it.' Also, they create this kind of society in which you look what your neighbours are doing.

> And they think that this is to help them. A lot of people believe it. I know a sex worker who lost her apartment.

Alvina's account lies at the very intersection of gender, sex, pracarity and spatial politics. Alos, the concept of privacy and house also brings us to the question of what is house or home. Similar to Butler's ([1992]2014, 187) congruous remark that "a house is the people you walk with", American artist and DJ Terre Thaemlitz (2015) recounts how in the 1980s, in a strongly homophobic environment of small cities, s/he considered clubs and queer music subculture home. Since Berlin is considered as the new habitus for 'queer diaspora' as I mentioned earlier, I ask Alvina whether she finds 'queered' public spaces as intimate as it would be called home.

> ALVINA: We are in a different era, of course especially in Western context the stigmatisation of queer has changed for sure. In the 1950s and 1960s it was so underground, so pushed away, so, you had to find spaces to meet and also people working in these spaces were like forerunners and took so much bravery and necessity—or both—to come to these places. This of course has changed. What happened is that there is much more meeting spaces. They are much more open, they are not hidden, like I mean, maybe there is not a fear of police as it used to be; at least not police will raid a bar because it is a queer one. But of course, police is harassing people anyway; queers, sex workers, people of colour, etc. That's not gone but it has changed form. The subject of feeling 'home'…hmm…For me, clubs are not really my home. One thing that is interesting with Berlin is that there are many. So, I mean you can choose different types of bars, whatever you want to do, drink or be. There are more political, more party, more trans, more people of colour types of bars. It's not that there is one queer bar and all the non-conforming people go there regardless of their identities. Of course, in small towns maybe there is not even that. Since also we have, you know, patriarchy, racism and such, of course the more limited the spaces become, the more necessity to go out emerges. I'm thinking of 1950s and 1960s, especially New York context for instance, of course, there were more generic places for gay people but then there were drag queens, transgender people, butch-lesbians, and very feminine men—maybe masculine gay men didn't have to disguise, but if you're trans, there is almost no way to hide, if you are open with it…I don't have a position about *stealth*, because people have to decide whatever is good for their body and themselves, so there is no good or bad in that. It's bad if it is presented as it is the only way. This success-failure narrative. As

> if in order to succeed as a trans person, you should look as a cis woman or man, then it is a 'good' trans woman/man, whereas anyone who is not that, or even doesn't have the goal to do it, for different reasons (like not being interested, not being able to afford, ageing) cannot give up to this cis-gender beauty.

Alvina mentions this normative trans narrative, since it is directly related to the visibility and 'eligibility' of trans*bodies in public spaces, too, and how these public spaces are materialised accordingly. We also talk about how new beauty contests have turned from women to 'trans women'.

> ALVINA: There is a recent term 'trans liberalism', which kind of entails it. It's also a gear towards a transgender woman, because of patriarchy. Because different types of beauty standards are always put on more feminine people: 'Look how beautiful she is! just like a normal woman!' This type of thing is really strong towards trans-femininity. You can see it in Caitlyn Jenner[274] who was really 'wow, look how beautiful she became'. *So it's not about only non-binary identity, but non-binary presentation which are still not celebrated.* It can happen that someone identifies as woman, but is visibly trans. I think we are still far away from seeing this position as something beautiful..maybe the goal would be to eradicate beauty altogether. I see some of this discussion starting, but going slowly. It's important for the broader trans movement and queer movement. But maybe some trans individuals really want to pass, but the problem is when this is seen as the only model. Of course we are what gender we identify as, but it feels like it is trying to put us in categories which is understood by cisgender society, which denies all the positions in between.
>
> It's important to see both similarities and differences between trans masculinities and femininities. Differences exist, because there is a hierarchy and that hierarch is that trans-masculine people have much more privileges than trans-feminine people. For the very reason is that masculinity and maleness have privilege over femininity and femaleness. And of course, a trans man will very rarely access all the privileges a cis man has, but at the same time, especially when he takes hormones, he will get several of [these privileges]. If he is white, he will be considered as straight white man. Sure, it's complex. I remember that when I came to Berlin in 2010 for the first time, because Berlin is a very masculine city especially in queer communi-

[274] A North American ex-athlete and a celebrity model who came out as a transgender woman.

> ties, much more trans masculine people than trans-feminine people…In trans-feminine communities there are much more shit thrown at you, both literally and metaphorically. A lot of trans women I know told me that when they were activists in organisations, people thought that they were clients, who need help… Also it happens a lot to trans women of colour. One of the women I interviewed she is white and middle-class and she passes pretty much as a cis woman, she is an activist; then I know another transgender woman who is 48 years old, black, working class, doesn't pass as much as cis, and has been doing activism 30 years. And she was coming to this events. People thought that the other 24 year old girl was her lawyer, representing her…

Drawing from such assumptions and representations in public spaces particularly of trans-feminine women, I ask Alvina to elaborate on 'public space'.

> ALVINA: As a visible trans-feminine person, your relationship to public space is different from a masculine person. It is never being invisible, never being like 'I'm just part of the crowd'. As a survival strategy, I think I try to situate myself as that but as soon as I shut off this normalisation process, I start like 'Ok, this person is staring at me, this person too, that person too, this guy is really horny with me, this guy wants to follow me, this person is angry about my presence, this person thinks that I'm crazy, this person thinks that I'm so cute and brave, this person is laughing about me.' Of course I can't think this way all the time. I think my average subway experience is that things pass by all the time, with different reactions as almost 'neutral'. There are also some people who try to pretend to be neutral but there is no neutrality because I don't fit in, I'm always something that is sticking out. And in a way I'm fine with this… I guess if you've been always out and outcast for a long time, then as a survival mechanism, to cope with it easily turns into something that becomes a source of pride. Instead of saying 'Oh, why am I different? It's so horrible!', you say 'No, I'm not like everybody else'… I don't want to be remembered after I am dead [as] 'oh, yes, this person was trans'. I want to be recalled as a writer, as how I treat people, my activism, performances or whatever…

After our brief talk on the gender organisation of public and private spaces, we go out to the streets and head towards one of the biggest public libraries Alvina likes and goes often to, yet experiences the gender-based segregation in bathrooms. She explains her connection with this space, emphasising how li-

braries are so special and welcoming for her to spend time. We stand in front of the building for a while not to make noise, but Alvina says we can go inside the lobby. There is a security guy staring at and observing us. Alvina takes me to the library and introduces me the sections and bathrooms (Figure 6.12, 6.13), but after a discomfort of being closely gazed, we decide to talk outside again related to the bathrooms inside.

> ALVINA: You go one floor down and you have woman's and man's bathrooms. And then they have the handicapped bathroom in another place in the books part, because the other [gendered] bathrooms have stairs, not accessible. It's also very interesting how bathrooms are always gendered, then some has a wheelchair sign, and it's a gender neutral. Like, everything is so gendered, but when someone is in the wheelchair or for other physical reasons needs this type of bathroom, then no gender. It also has a lot to about 'de-sexualisation' type of thing.[275] The crip-queer body. Here in this library, there was no incidence with me, but it's just the feeling, feeling of surveillance. This feeling of no matter which bathroom I go—mostly I go to women's bathroom, but sometimes I'm like 'Ok, I'll go to the men's today', because in some ways I feel like I'm defined as a man, which is…I don't know…Whichever bathroom I go, I always feel like I'm kind of intruder. I'm wrong in the female bathroom, I'm wrong in the male bathroom.[276]
>
> In New York—not in everywhere in U.S.—they passed the bathroom law which means that transgender people have right to go to bathroom they want to go. This law happened after there was a case when a transgender woman was almost kicked out of the bathroom. She was a big activist and made it a big case then they passed the law for the public bathrooms. For me it's more the internal feeling. No matter which one I go to it's kind of wrong and that's why I often go to disabled bathrooms, because they're gender-neutralised. But then I feel bad about it, because I'm an abled body, so this is not my bathroom either. But I feel not policed at least. I always go to that bathroom [disabled] in the library.

Going to disabled bathrooms is just one of the strategies among many—such as disguising oneself or not using bathrooms outside at all—trans*bodies use to 'avoid' conflict in public bathrooms (Browne 2004; Bender-Baird 2015). We

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[275] This is the site that exists as 'ungendered', 'between male and female' and sexually *dis*abled (Munt 2001, 103; Castrodale and Lane 2015).

[276] (see Halberstam 1998; Bender-Baird 2015)

continue our talk, while we slowly leave the library and start walking towards a place that has a spa and a swimming pool, where Alvina had another uncomfortable experience.

Figure 6.12. Pictogram on the door of the disabled bathroom in the library

Figure 6.13. Gender segregated bathrooms in the library

ALVINA: Gender segregation is under the assumption of heterosexuality. And it doesn't work…There is also this fear that many people have: 'Oh, if we start allowing this, there is going to be all these cis gender men who will start dressing up as a woman just to enter to women's bathroom and to watch women. I really don't know even one single case that a man dresses

> up as a woman and watches women in bathrooms. It doesn't even exist…I think more and more it will be interesting for the bathrooms to be just like 'Ok, we have for people standing up to pee, sitting down to pee…In Sweden now a lot of bathrooms are private stalls but as not much as like in the U.S. all these little stalls are in the same room, like in Turkey. But in Sweden there are more individual bathrooms that have their own sink etc. But still, they are often gendered. Also about the changing rooms, in Sweden there are some gyms, you have your own little place where you can change for yourselves. And it doesn't really take an extra space. And I think it'd be useful not only for trans people but also for the other people who don't feel comfortable with showing themselves naked in front of other people. I think here is very exposed like in Sweden, but I haven't been to any, because of this particular reason…In the spa[277] where we are going now, they have once again, one men's, one women's and one disabled changing room with showers. But not all this kind of places have the disabled changing rooms. Or, for instance, there are men's and women's changing rooms and the disabled ones are inside of these ones—like how it is in Sweden. This place is the only swimming hall I've been to here. Swimming and spa, not the gym. And I came here for my birthday for a couple of hours. And then I went to the disabled section, and it was kind of weird to go to this part, but for me it was only place that I could be comfortable in, then I got changed, then a person came to me saying 'You know, this is a disabled place', and then I said yes, pretending that I had some disabilities that nobody could tell.

We are not allowed to visit the entire space, but even its welcoming billboard outside has full of normative representation of their potential clients, depicting able, white, skinny and 'good-looking' and cis heterosexual couples (Figure 6.14) After reflecting upon this image, we start walking towards a 'queer pub' Alvina often goes, where she feels more comfortable both among the community and in its ungendered spaces. Here there are two bathrooms but neither of them has a sign on it, yet both of them have water closets to sit. We sit by the counter and spend the night there, while Alvina explains why this place is mostly where she—as a self-defined introverted person—socialises and why we end up here.

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[277] I do not reveal the name of this place, nor the names of the other places we visited (including the library and the pub), since my aim is not to make these spaces particularly target. Also, we were not allowed to take any pictures in these places.

Figure 6.14. Sauna's outdoor display on a billboard, depicting 'expected' clients

ALVINA: Because of this [welcoming atmosphere] and bathrooms. Also, we talked about surveillance before when I said that I always feel that I'm being watched. But here I don't feel it. Of course if you look around you'll see that there are not so many trans-feminine people in queer scene. And I'm still different. But still, I don't feel the complete norm here. I don't feel being surveilled here, like 'Who is this freak?' And also the same with the bathrooms…As I said before, whenever I enter into a gender segregated bathroom I feel that I'm doing something wrong, I go in quickly, go out quickly, where I'm always a bit nervous and anxious, whereas here I just feel like going to the bathroom, as it is supposed to be.

It is beyond the isolated incidence like 'I'm going to the bathroom, it should be quick and hopefully nobody will harass me' etc. If you've lived your whole life with this type of gender anxiety, it has come along, it's not isolated, it becomes, although sounds dramatic, a lifetime trauma issue.[278] Because it becomes an everyday reminder. The very simple act of going to bathroom becomes the issue of gender, and not 'fitting in', being watched, being restricted, being seen as deviant, as being somebody tricking other people. And also, cis men especially think that we're tricking them to have sex with them, because it's always about them, no?[279] [Laughing]

[278] This is what most of the scholars researching on gendered bathrooms argue (Browne 2004; Cavanagh 2010; Doan 2010; Bender-Baird 2015)

[279] It is common that "trans people are often labeled as deceivers." (Bender-Baird 2015, 5)

> I am hyper-visible in this kind of spaces and also in a lot of queer spaces, I feel that I'm maybe visible as a trans-feminine. It's again patriarchy. If you look at gay male culture, it's so focused on the masculine, masculine is always desired. And in some lesbian spaces it's the same. Then I become invisible, or at least when it comes to desire, or romantic attraction or sexual attraction. A lot of queer spaces I know, when I wrote about my thesis, I called it 'hyper-sexualisation/de-sexualisation paradox': in some contexts people see us [trans-feminines] as hyper-sexualised, as only sexual objects, but when you come to queer spaces where you think that you'd be more respected, but then instead nobody sees you anything desirable, which sucks. Everyone I interviewed had the same experiences.

Along with our evolving conversation from trans-feminine experiences in public spaces to how bathrooms in gay culture are very sexualised spaces to flirt and mate (Muñoz 1996; Penner 2013), we start speculating on the possibility of deconstruction and departition of the existing dichotomised materiality of these spaces.

> ALVINA: I also get pissed about, as we talked before, this problem with the success of being transgender of the other gender. There has been regulations about keeping trans people out of the bathroom they want to go to. There has been commercials by the LGBTI rights organisations where they showed a picture of a really attractive trans woman, who looks totally like a cis gender woman in this way in a man's bathroom, then all the men look at her like 'wow' and she puts on her make-up—also stereotyped image of women, as if we only use bathrooms for that…It's also seen something like, when they target cis women, saying 'Would you like this woman going to the bathroom with your husband?' (with a sexy voice). It's so embarrassing. It's not addressing the real issue: which is that gender-different people should have a right to not be surveilled, just able to pee as everybody else. It's also very ironic that when the transgender woman is in a male bathroom, it's more like a shock and embarrassment, whereas if there is a trans man [in a female bathroom] who looks like a cis man then it would be more 'threat of abuse' narrative. So, they can't make a funny commercial about that. It also shows how fragile patriarchy, masculinity, heteronormativity is (like stealing the husband narrative) as in the man who cannot control his sexuality, and the woman who cannot control *his* sexuality, and then also the assumption that all transgender women want to sleep with all straight men.

Then again, we try to think of any 'reasonably' implemented examples.

> ALVINA: For instance I talked about a gym in Sweden, when I spoke of changing rooms that were completely individual stalls instead, is a good thing. I said also earlier, because it's not only for trans people but anybody that would feel more comfortable in it. And then with bathrooms, I think this space [here] organised it very well where gender is not at all an issue. And of course it's understandable for this kind of place to have such a bathroom where many non-cis gender, non-heterosexual, gender-variant people come. But of course, the thing is that, we, people in this bar, do not exist only in this bar, but in the rest of the world…[Also], these spaces have problems too, of course, because if you look, for instance it's often very white space, class is an issue as well since a lot of middle class people can come to this kind of space, and [having] views about what is queer or not…It's not only that there are a lot of genders in this room, even though it might be more obvious than in the rest of the society, all of these gender presentations and differences exist, because we exist.

She then stresses that it is not only about gender presentation that would be visible, but there are also 'undetectable' bodies that do not fit, like what intersex people experience in these kind of spaces with repeated binary discourses.

> ALVINA: And we can go to another bad example. In Sweden, for a long time, people thought feminists were being very progressive, so instead of saying man/woman, they said vagina-born/dick-born. So, really, do you think that it's very progressive? You're reducing gender to biology. Also, genitals, really? What they were trying to say when they were using the language, actually that everyone with dick doesn't necessarily identify as man. (Even if you're a transgender man with no operation, so you're vagina-born) And they used it as a way to say that women have been oppressed by men, meaning that vagina-born people are oppressed by dick. No! What are you doing? You are equating cis gender straight man with transgender woman. How much further can you get in gender hierarchy? It's not used anymore, but as you know, it goes further slowly and slowly.

Giving her last words, she also takes the 'design of space' and 'opening up space' for gender non-conforming people to another level:

> ALVINA: I don't know if it's really related to these issues, but I really think it is. When we talked about sex work earlier and also about a lot of trans-

> feminine people have experience of sex work. If we look at Sweden again, that I feel as being a person who has done sex work and has opinions that are not supported by the Swedish law, I become an untrustworthy subject, in a way that I'm not conforming the party line. And the fact that I have my own experience of sex work makes me someone uncomfortable to deal with. Instead of saying that 'Oh, you have experience on this with a certain type of knowledge I need to listen to', it becomes like 'No, we're gonna have a panel on trans', for example, 'We're gonna invite someone with no experience of sex work and who supports the Swedish law instead.' *I think that this is also related to space [in a symbolic, yet literal sense], in activism.* In Sweden I think it's hard to get these two things together. And I think also in Berlin, it's hard, too.

Yet, we once again, give motivation and support to each other and keep speculating about how to create more spaces, materially and discursively, in our later conversations that far exceed the scope of this research.

Breaking the Walls, Imagining Queerer Spaces

As it was seen, the way in which the practice part of this particular research was handled was rather different from the first two parts, particularly when it came to methodology and its transmission. It might seem that since the approach to deconstruction was based on conversations, it might have been easier to articulate or put the outcomes into words. But on the contrary, the post-practice part provoked a great difficulty not only in digesting the knowledge I was immersed in but also in conveying them in an eloquent and intelligible way. For instance, the process of filtering the narrative pieces and omitting the less relevant parts was extremely challenging, because every single subject that came up throughout our conversations was somewhat connected as small rings of a greater chain. Nevertheless, I mostly sticked to the parts that revolved around spatial aspect, queerness and personal gendered experiences, as well as the parts linked to what was previously discussed in this research. Also, I left out the parts which Judith particularly asked to be discarded, when there were extra information that would put her acquaintances at risk.

Apart from it, there are many other layers to be reflected upon. One of the questions might be whether the involvement of one or two people can be reliable or accountable. While in the beginning of my research it appeared to me

as a reasonable concern, after we actualised the meetings I cleared my doubts. There are several reasons behind it: First, as I mentioned above, it was a choice to go deeper than wider in the process of unfolding segregated spaces, as they are already wide both contextually and physically. This choice required the involvement of activists not only with interest in the subject matter, but also with engagement, knowledge and experience. Their narratives and inputs demonstrated it fairly, especially considering how these informal talks strongly corresponded to the literature, theory, transnational news and activism on the issue. Second, in line with the previous practices, my aim was not to produce more 'queer spaces' against segregated ones. Nor was it to provide statistical or informational data about the experiences of various bodies. Rather, it was to bring non-designer's knowledge into the subject matter to bridge queer and design theory, to experiment possible ways of de/re-configurations as an endeavour of unfolding, undoing and unlearning. It is also important to know that while I was approaching the subject matters from material viewpoint to simply highlight and counteract the existing oppressions and inequalities, Alvina and Judith also keep fighting against the same problems in their own fields, with their own tools. In this way, our meetings can be seen as a timely convergence, a collective deliberation that took place around a room table; which was amplified at those moments to be dispersed around the world through different channels. This thesis is one of them.

The aspect of materiality takes me to another important point: to design. While designers—including i.e. architects and urban planners—are the first-hand makers of, thereby directly responsible for, our material environments, they mostly absent themselves from dealing with the effects of designed materialities, especially the ones that are overtly controversial. As I mentioned earlier, although new generation social designers seem highly eager to solve mundane problems with the discourse of humanitarianism, when it comes to unpacking the material foundations of these problems, they back off.[280] It is exactly the case for bathrooms and prisons. The reason why they are not ad-

[280] This phenomenon reached its peak especially after the alleged 'refugee crisis'. There has been a blast of new design competitions, exhibitions and events on the theme of immigration, mostly to 'help' refugees and 'solve' their problems. See for instance, *What Can Design Do?* event with the slogan of "Join the #refugeechallenge and win 10.000€" (http://www.whatdesigncando.com/amsterdam-2016/); IKEA's award-winning refugee shelter (https://www.dezeen.com/2016/11/14/design-museum-ikea-better-shelter-refugees-installation-south-kensington-london-uk/; https://www.dezeen.com/2017/04/18/ikea-massive-social-sustainability-drive-production-centres-refugee-camps-jordan/); and some other 'design solutions' for the nomadic life of refugees (https://designtoimprovelife.dk/top-10-designs-to-improve-the-lives-of-refugees/=) (All accessed June 27, 2017). However, such attempts have been either instrumental or conceptual, whilst the direct involvement of design and materiality in border politics have remained unaddressed.

dressed *from within* the design discipline—as well as other problematic spaces such as military camps, mental hospitals and menageries—is that they are considered as more 'political', governmental and legislative than material. However, as discussed before, the material resides in where the political, discursive, governmental and legislative enacts; and constitutes the backbone of societal and corporeal segregations. To act against it, it is crucial to unfold the histories, current conditions and effects of these spaces on marginalised bodies from material viewpoint. Since for me it is already a project of deconstruction, I held my research accordingly. Thus, I argue that this research does not suffer from the lack of design input that would tangibly or visibly reconfigured; but design is there, in every single narrated experience that enabled these experiences to be embodied in the first place.

After an endeavour of deconstructing, undoing and queering certain spaces above, there comes other relevant questions; maybe broader but useful ones: Is a queered space possible today? Is de-segregation enough to queer spaces? Can there be a moment where there is no question of who is included and who is left out? While margins are systematically centralised, centres are gentrified, and bodies that do not fit in are more segregated and invisibilised in this gigantic machine of centrifuge, is it still possible to create 'safe spaces'? Surely, these questions do not have clear or direct answers, but I will reflect upon them before I finalise the chapter. This way can also be a meaningful transition to the conclusion of the research.

Although so far I discussed that the exemplary spaces in this research—prisons, bathrooms, bathhouses, backstreets—are sharply segregated by gender, sex, race and class; I also concede that they are highly queered places (Muñoz 1996; Kunzel 2008; Cavanagh 2010; Vitulli 2012). While they have been sites for torture, oppression and discrimination for a lot of people, they have also been functioning as refuge for queer communities where queer bodies could have same-sex intercourse, intimacy and invisibility (Kunzel 2008). That is why heteronormative culture have been deeming these places as "the sites of rampant sexual perversion" (Vitulli 2012, 114) and trying to discipline them in every possible way. These spaces are more strictly segregated and more controlled, because their very potentiality for hosting non-normative sexual acts troubles and threatens 'true' cis heterosexuality, and creates phobic anxiety in society. However, queer folks always find other ways to transform their sites into 'queer spaces' where they can together get involved in a 'place-making practice' that engenders "the new understandings of space enabled by the pro-

duction of queer counterpublics." (Halberstam 2005, 6) These spaces can be counted as in Foucault's ([1967]1984) term 'heterotopias', or in the critical geographer Edward Soja's (1996, 68) terms 'thirdspaces'; as queers' "spaces of resistance to the dominant order arising precisely from their subordinate, peripheral or marginalized positioning." These spaces can include anywhere from city transportations to hospitals, schools and public institutions—and even to today's virtual world—where gendered, sexualised and marginalised bodies are rematerialised and negotiated (Selen 2012).

Today, especially in urbanised Western cities, public spaces are claimed to be queered, reclaimed and reterritorialised through the global occupy movements, mardi gras, gay parades, art and film festivals, bars and club cultures. However, it brings about the same problem. This expanding visibility serves either as a spectacle for heterosexual consumption or for new homonormative and depoliticised LGBTI+ culture that is confined in domesticity, consumption and commodification (Hubbard 2001; Oswin 2008). It means that queer space today does not necessarily mean a 'dissident', 'resistant' and a 'rescued' one where non-conforming sexual activities are welcomed. A *real* queer space is a place where gendered, raced, classed and outcasted bodies constantly suffer from the ongoing effects of coloniality, modernity and neoliberal capitalism (Puar 2002; Oswin 2008). It means that, if we, as activists and researchers are willing to counteract and queer such segregated spaces, and to unfold other ones where *queerer* part of society inhabits, it is not sufficient to address the common concepts of gender, sexuality and design as problem solving. We should examine the broader political ecology of things, actions, and for instance, issues such as racialised sexualities, homonationalism, transnationalism, border policing, "transnational labour flows, diaspora, immigration, public health, globalisation, domesticity, geopolitics and poverty." (Puar, Rushbrook, and Schein 2003; Oswin 2008, 100) To see the connection between these different issues is to situate design practice within, and thereby to understand why certain bodies are displaced, ostracised and incarcerated, and how the unremitting material productions paved the way for this process.

I want to finish the chapter with a relevant anecdote. In 2015, American performance artist Penny Arcade, who has been a tireless international on- and off-stage activist since the 1960s, came to Stockholm, where she was invited to perform in a Queer Art festival in an abandoned warehouse occupied by a queer community. Before she started her performance, she asked the audience: "Are you queer?" As she always likes provoking and challenging the

thoughts of her audience, she then urged: “No, you are not. Queers are out there. Queers are the ones who cannot afford to access here. Queers are the ones who are not invited, forgotten or inaccessible. While there are still ‘others’, you cannot claim a queer community.” Sure, she had no intention to underestimate the experiences of her spectators. Nor did she assess who was more queer than other. She was rather calling their attention to recognise whom they—as the white queer art culture of one of the Western capitals—might have potentially and unintentionally ignored and excluded. Nevertheless, many people got over-provoked, even offended, and left the room. This is a quite common reaction whenever privileged queer bodies are confronted with the *queerer* ones; just like whenever benevolent social and humanitarian designers are confronted by the decolonial and intersectional queer feminist designers’ critical voices. However, the world has no room to leave. And this research is for the ones who stay.

FINAL REMARKS

Queerying Design in a Nutshell

Throughout this dissertation, I undertook to articulate and disrupt the intricate relations between performativity, power, politics and material practices—as design, and their complicit roles in reproducing hegemonic gender, sexuality and identity categories. In doing so, I pursued the possibilities of *unpacking, undoing* and *unlearning* the material and epistemic foundations of design, from within the nexus of theory and practice. In the first part of the thesis, I tried to unveil how material [re]configurations regulate and segregate bodies by reiterating and reinforcing cis heteronormative identity categories. To ground the discussion on a firm footing, I first introduced the concepts of gender performativity, sexuality and intersectional decolonial queer theory, along with their historical and critical processes of materialisation. Then, I narrowed the discourse of materiality down and focused on the design discipline to reveal how it has an incontrovertible role in constituting certain identity-based privileges and oppressions, inclusions and exclusions. After that, as one of the crucial points of the entire research, I aspired to bridge *queer[ing]* and *design[ing]* and propounded a *queered design* approach as a counter-hegemonic possibility against the oppressive [re]configurations of the bodies and of the world under the modern/colonial/capitalist economy. This potential state of *the queered* or the act of *queering* design did not mean to be yet another toolkit or set of instructions. It was suggested rather as a critical, epistemic and disciplinary endeavour to challenge the continuing ramifications of body-making through the artificial; and a set of open-ended redirections for possible disruptions.

Following this proposal, I then turned to the *modus operandi* of producing such critical discourses and knowledge from the margins, by elaborating on what it means to adopt queer-driven methodologies in a design research. In this part, while problematising the contexts of some relevant and taken for granted methods and methodologies in the design discipline (i.e. practice-led research, participatory design research, action research), I discussed the conditions for using such methods in a queer-themed research. I was mostly influenced by the debates taking place in social sciences and humanities in

which scholars have been scrutinising the possibilities and implications of a 'queer methodology' and a 'methodology for the oppressed'. While I found useful to adopt some ventures such as 'scavenger methodology' (Halberstam 1998), my way of researching, handling theory-practice and re-knowing was shaped significantly by the tenets of the postcolonial, intersectional, queer and feminist scholars. Moreover, this chapter on methodology also introduced the following part, as the unravelling part of the thesis.

The second part of the research was dedicated to exercising the *theory-practice*, with a more emphasis on the practice side. Through three different lines of reading and intervention, as *sartorial, discursive* and *spatial*, in each of the three chapters in this part, I initially examined the historicities and biased conditions of the subject matter, by opting for examples. For instance, in the context of *sartorial [re]configurations*, while analysing the historical, contemporary and repressive use of garments as wearable objects and bodily artefacts, I looked at practices such as cross-dressing and veiling in particular. In *discursive [re]configurations*, I focused on the binary logic as the hallmark of the Western gender, sexuality and identity system, as well as material-discursiveness as the co-enactment of design and language. In *spatial [re]configurations,* I instantiated the historical violence of material segregation by discussing public bathrooms and prisons. After these theoretical and critical analyses that set the stage in each chapter, I concentrated on the practices in which, through the collective process of de- and re-configurations of these specific means of configurations, [mostly] queer activist participants and I explored the possible ways of deconstructing existing materialities that dominate and govern our ways of living and being in the world.

While in each action strand I adopted different methods for material deconstructions (i.e. artefact analyses, cut-up technique, performative interviews) according to the site-specificity and context-specificity of each case, from within these explorative actions there emerged more—not preconcerted but experimented—strategies. For example, in the first action called *Q-Tipi Design Workshop,* participants and I tried: *disfigurement* to disrupt the normative perception of idealism and beauty; *disclosure* to bring implicitly imposed gendered artefacts and divided spaces into view; *reversal* as to gender-swap in using particular artefacts and garments and shifting the physical positions of different identities; *irritation* to provoke the norm-guards of design and society by hacking artefacts, misusing, even over-sexualising or asexualising them. Moreover, in the second exercise called *XYZ-Abinary Workshop,* as a respond

to linguistics and material-discursiveness of the hegemonic identities in the context of binarism, we ended up using: *transposition* to reorganise the letters, syllabuses and words *inter se* and engender new words with potential meanings—or with meaninglessness—out of them; *re-conjugation* to recreate other already meaningful words by altering existing arrangements of the letters; *re-wording* to create already meaningful phrases from within the existing binaries; *transfiguration* to contrive new words not only semantically but also visually by intermingling them; *re-binarisation* to bring about new possible binaries that would be non-hierarchal. At last, with a similar intention but with a quite different method, the third action in the form of semi-structured performative conversations entitled *T-Spaced out Dialogues,* my collaborators and I verbally wandered around spatial constructions and tried to find possible ways of surmounting them. We, therefore, came up with a few but elaborate tactics for deconstructing biased spatial arrangements in question, through: *abolition* to interrupt and terminate macro-scale material, legal and environmental practices of segregation in a discursive and micro level; and *departition* to reverse gender-, sex- and race-segregated public spaces, break the walls discursively and materially and take off towards new counter-hegemonic directions.

These tactics were not to designate certain categories to follow, but to exercise possible means of deconstruction of designed things, norms and formalities to which design is an accomplice to contribute. I argue that by re-appropriating such tactics the material body, full of 'displaced and reconfigured stereotypes', is to claim an identity, shuttle between identities or adopt no identity at all (Roberts 2011). Furthermore, apart from their conceptual and practical correlations that tied them together throughout the research, the other common threads of these three actions were that 1) they were predicated on design as an artifice and a deed; 2) their driving forces centred on the material body; thereby gender, sexuality and identity; 3) they were actualised based on the notion of *deconstruction*. Thus, it can be said that both these three lines of intervention and the above strategies were always interrelated, even interchangeable; sometimes all of them together, sometimes bilaterally. For instance, I emphasised that sartorial and spatial practices can never be fully implemented and performed by bodies without discursiveness and linguistic performativities. At the same time, inhabitation of spaces cannot be thought without embodiment of wearable objects, like two different material layers on bodies. Likewise, while in the discourse workshop we materialised words, let-

ters and sounds tangibly and visually by transferring them into the papers and cardboards and treating them as artefacts, in the space workshop we undertook to de/re-configure material arrangements discursively by conversing and walking, by using language and our garmented bodies. Also, both in each action line and in the first part of the dissertation, all the given design-, technology- and body-related examples were always related, implicitly and explicitly, and referred to each other back and forth to emphasise the entangled relationship of power relations, identities and materialities. In this vein, this dissertation, as yet another material-discursive artefact, aimed to provide rather a rhizomatic experience of reading and knowing than a linear one.

From Today's Strains to Anti-Hegemonic Horizons

Terms and movements, stemmed from collective political struggles and ongoing historical violence, tend to turn into popularised buzzwords soon. It is what has been happening to 'queering' and recently 'decolonising'. One can find hundreds of academic articles, conferences, events and workshops that promise to 'queer' this and 'decolonise' that; even summer schools that mostly take place in Western countries, cost fortune and remain unattainable for any queer or colonised body at the base—or at the lower levels—of the pyramid. This issue increasingly discouraged me after I embarked on researching the possibilities of 'queering design', because I did not wish to be put on the same list of other trendy works. However, the more I have realised that appropriation is almost inevitable in our global neoliberal world—especially as I witnessed the day-to-day appropriation of 'decolonisation' discourse both in art and design, the less I fastened upon the terms, but the content and intention. I rather concentrated on many invaluable and rigorous academic and activist works that keep emerging, by hoping to be part of their list instead. So did I carry on.

However, the venture of researching and divulging the intersection of *queer* and *design* was not an easy task, but a gruelling one, both academically and emotionally. The reason was not only the weightiness of the subject matter that required an everyday encounter with a great deal of pain, cruelty and unfairness, but also the lack of a sufficient number of studies in the area. First, it was already a challenging task to maintain the thin line between having a 'scholarly' distance to the research subject and taking it personally, as I have

always been experiencing—and witnessing other people's experiences—the biased and violent materialities as a gendered, sexualised and immigrant body; as the 'stranger'. Second, the effort of bringing two disciplinary knowledge together, interpreting each from the other's viewpoint, incorporating many different fields of study (i.e. art, cultural studies, postcolonial studies, feminist studies) and focusing on the bigger picture at the same time—the material production of violence on gendered and sexualised bodies—was a demanding one. The latter difficulty drove me to keep the research domain and the content as overarching as possible for this study to be a future source and reference for the prospective scholars who would work in the similar area. In the meantime, not to drift away from the main vantage point within this comprehensiveness, I had to focus on certain material practices more than others. Therefore, after I had sketched out various means of design to expand on the effects of the artificial on gendered bodies, in the second part, I concentrated on *sartorial*, *discursive* and *spatial* [re]configurations in particular, in order to give more detailed accounts and to explore the act of deconstructing. I revolved more around these means, as I found them directly connected to the material body and still relevant to illustrate the broader spectrum of the junction point of design-queer.

Considering that this dissertation has laid the foundation for my future investigations, I see that each of the foregoing threads bear potential to be probed further. For instance, in order not to digress from the main skeleton of the argumentation, I limited the breadth of the given examples (i.e. bathroom, prison, veil, language); yet, each material practice is in itself a broad area of research that would enlarge upon the agency of materiality in reinforcing norms and inequalities. Thus, a more narrowed down but a deepened approach can carve out the next steps of this study.

In addition, there are many emerging theories and approaches that were not incorporated into this research, but remain relevant. For example, *new materialisms* has come to the forefront in the last decades, shifting the focus from anthropocentric materiality of the body to the 'matter as a phenomenon', providing a ground for debate about non-human agency and post-humanism, blended by i.e. queer feminist scholarship, critical race study and arts (Dolphijn and van der Tuin 2012). In parallel, apart from the discussions around intersectional and decolonial queer feminisms and the critiques towards pharmaco-medical arrangements of the gendered, sexualised and racialised bodies, there is also a growing interest in *postgenderism*, particularly with the ad-

vancing technologies. Postgenderist discourse indicates the positive aspects of these—especially reproductive—technologies that would potentially undermine the conventional binary gender and sex roles through genital modifications, 'de-gendering' of human brain through hormones, "artificial wombs, parthenogenesis[…], cloning [and] electronic sex toys that connect participants via computer (teledildonics)." (Johnson and Repta 2011, 29; 30) Therefore, this new affirmative approach can be taken into more consideration if this research is evolved more in the medico-technological side in near future.

Furthermore, during this dissertation, although I opened the scope of queerness as broad as possible for the other intersectional categories and the issue of coloniality, I departed with the focus on gender and sexuality and tried to keep the discussion mostly around these notions. However, queer theory expands its boundaries more and more and diffuses into other bodies of knowledge (i.e. area studies, border thinking, crip theory) to unfold the complexity of power relations from even a wider perspective. Observing this potentiality especially from the Middle East context, the scholars Jasbir Puar and Maya Mikdahsi (2016) ponder the possibilities of queerness outside the framework of gender, sexuality and Western scholarship. They provocatively ask whether one would recognise, for instance, "cripples as queer bodies, especially when those bodies neither present a challenge to the normative nor signal a transgressive nonnormativity but undo this very binary opposition through their endemic presence." (Puar and Mikdashi 2016, 220) This kind of approaches not only promises to open up new hybrid domains for the use of queer theory which would go beyond the capacity of the word *queer* and expand it contextually, temporally and geographically. But also, it instigates new horizons for designers and design researchers who dedicate their work to understand and act upon the materially produced subjugation and emancipation.

Besides, although I mention design practitioners and researchers as the primary prospective beneficiaries of this research conducted within the design studies, my scholarly contribution targets beyond design. It also aims to talk to/with queers, investigators, activists, readers, users, thinkers, doers, non-doers, losers, and in sum, anybody-in-resistance. Moreover, since our materially configured world has a direct effect on all the designed bodies, which in turn reproduce such materialities back within the greater matrix of power, embodiment and performativity; and since there is no escape from this looping materiality, I claim that nobody is safe and salvaged—even the most privileged ones. Therefore, embracing the utopian thinking that José Esteban Muñoz

(2009) bequeathed to us, I wish that this research would reach also the ones residing in and speaking from 'the darker side of modernity' (Mignolo 2011), the ones who would be open to unlearn the taught and relearn the enshrouded logic of this darkness.

Afterword: To Queer or To Veer

"These are queer times indeed." This is how Jasbir Puar starts her 2005 article *Queer Times, Queer Assemblages,* indicating the global paradigm shift through "civilizing teleologies, orientalisms, xenophobia, militarization, border anxieties […], suicide bombers, biometric surveillance strategies, emergent corporealities, counterterrorism." (Puar 2005, 121) Twelve years after, time has become even queerer in the literal sense of the word: increasing hate crimes, rapes and sexual assaults, raising dictatorships, coup d'état regimes and their fascist parties, pro-life laws to ban abortion, worldwide bomb attacks and mass murders, bargains on refugee bodies between nation-states, thousands of displaced and drowned bodies escaping from the ongoing wars, ongoing wars and military occupations, human and child trafficking, continuing encroachment of indigenous lands, newly built-up camps to torture non-conforming sexualities, nuclear leaks and deadly effects of global warming and so on. The list grows while more people hit the streets, shout, speak, make, sing, write and find new ways to counteract and survive. A scholarly endeavour is just another circle in this disobedient chain, and a dissertation is another drop of water in the ocean, yet there would be no ocean without the co-existence and flux of these drops.

Surely, in growing this chain, there are harsher days when one loses faith and feels hopeless, desperate and insignificant. But then there are more promising days when one believes again that every single effort matters and can ameliorate things even in an indiscernible scale. I was no exception in this story; sometimes I decided to veer away or give up, but each time I felt more urged and influenced, especially by so many amazing and inspiring fighters I have got to know on my way. Their knowledge, courage and company—even the people I have never met in person, but read, hear and follow—have been life-changing not only for me and my work, but also for 'us', as the 'comrades', as the people who 'love, care and share'. Just like Puar (2005, 121) reminds us that "queer times require even queerer modalities of thought, analysis, cre-

ativity, and expression", I believe that while doing a research can be counted as one of these new modalities, the care of sharing, supporting and loving each other is also definitely an unbreakable strategy by the oppressor. Through that, we not only happen to know different intimate and backbreaking experiences and understand the systematicity and beyond-personal level of violence. But also, from such solidary understanding, we get the courage and impetus to keep pushing the status-quo's 'brick walls we bang our heads on' (Ahmed 2017), with the belief that, sooner or later, our struggle will pull these walls down.

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